

A GUIDE TO
LITERATURE
FOR
CHILDREN

FIELD

LIBRIS
YOUNGSTOWN COLLEGE



WITHDRAWN

A GUIDE TO LITERATURE FOR CHILDREN

BY
WALTER TAYLOR FIELD



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FOREWORD

Some years ago the author of this work published a book under the title *Fingerposts to Children's Reading*. It met with a gratifying reception and passed through a number of editions, but it is now somewhat antiquated; conditions have changed and children's books have multiplied to such an extent as to make a new guide of the same type desirable. The present book was begun with the thought simply of revising the *Fingerposts* to adapt it to present needs, but so much new material developed in the course of revision, and so much of the older material was found to be out of date, that the result has been practically a new book, in which will be found a few chapters from the earlier volume together with entirely new lists of readings and much additional material.

It is believed that the book will be of use to teachers, parents, librarians—to all who are concerned with the education of children and who are interested in the enlargement and enrichment of their lives. No one who knows and loves children can fail to appreciate the influence that good books have upon the unfolding mind of youth, or that vile or coarse books also have. The great problem is to create a taste for the good so strong and vital as to destroy the influence of the bad. This

may be done by familiarizing the child with the best writers both ancient and modern and showing him the difference between real literature and space writing.

Acknowledgment is gratefully made to Mr. Edward D. Tweedell of the John Crerar Library of Chicago, to Miss Jessie Gay Van Cleve and Miss Emily Miller of the American Library Association, and to Miss Adah F. Whitcomb and Miss Edith F. Long of the Children's Department of the Chicago Public Library, for advice concerning modern library methods and the evaluation of some of the later children's books. I have also consulted constantly Miss Van Cleve's excellent and helpful children's section of the A. L. A. catalogue for 1926.

CHICAGO, ILLINOIS

W. T. F.

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A GUIDE TO LITERATURE FOR CHILDREN

I

THE INFLUENCE OF BOOKS

HAWTHORNE, in his story of "The Great Stone Face," gives us the picture of a boy developing under the influence of a high ideal. The granite profile on the mountain side, which he sees each morning from his cottage door, expresses to him what is best in human character. He comes to love it, and, loving it, grows to be like it. Such is always the result of companionship with the great and good; and the story, with its underlying allegory, is an incentive not only to the young, to seek that which is noble, but to those who are responsible for the training of the young, to see that a favorable environment is provided.

"We spend much time in the search for suitable associates for our boys and girls. None of our neighbors' children seem to us quite good enough. One is polite but untruthful, another is good-natured but a rowdy, still another has no visible virtue, but a generous allotment of original sin. Perhaps the neighbors are equally

critical regarding our children. We hope not ; but we know that the ideal youth does not flourish on our street, and we have learned with sorrow that our boys and girls acquire from their playmates vices oftener than virtues.

Yet there is a world into which children may enter and find noble companionship. It is the world of books. Let your boy escape for a time from the meanness of the boy across the street and let him roam the woods with Hiawatha, sail the seas with Sindbad, build stockades with Crusoe, fight dragons with Jason, joust with Galahad ; let him play at quoits with Odysseus and at football with Tom Brown. These are playmates who will never quarrel with him nor bully him, but who will influence him to be brave, self-reliant, manly, thoughtful of others, and straightforward, with his face set toward the light. "Tell me what company thou keepest and I will tell thee what thou art," says the old Spanish proverb. The child who lives on terms of intimacy with such heroes as these cannot fail to be strong and good.

This does not mean that children should be raised under glass. They must be out in the world and grow up among their fellows. Freedom gives them strength and self-reliance ; but at the age when impressions are so quickly made — and so indelibly — the child needs an antidote for the poison of bad companionship, and this antidote is to be found within the covers of a good storybook. To the child a story is a very real thing.

We often forget how real it is. Did you never in your childhood take in your hand your little wooden sword and stride manfully out into the pasture, laying right and left among the mullein stalks, calling yourself Richard of the Lion Heart, and come back breathless, with the blood tingling in your cheeks and your brain on fire with an exaltation which you would give worlds to feel again? Did you never seize a clothes pole for a lance and the cover of a barrel for a shield and go out before breakfast to rescue an imprisoned princess? And did you not scorn all meanness, — for an hour at least, — until you had forgotten Richard and the Knight of the Red Cross and the Princess, and all that, and had descended to trading a jackknife with the boy in the next house? Ah, these book heroes have done more to touch the sense of honor in children than father's talks or mother's entreaties. You cannot afford to let your boys and girls grow up without their friendship.

The child is a hero-worshiper, and if you do not give him a true hero he will set up in the sanctuary of his heart a tawdry imitation of one. He may worship and imitate in a small way the bully of his school, because the bully is strong and aggressive, but if he knows King Arthur and the Chevalier Bayard he will lose admiration for every sort of bully from that time forth. I know a boy who will take a whipping with resignation and a serious talk with only a passing show of penitence; but if his mother takes from a wooden shield

hanging in his room a little knot of blue ribbon which has been placed there for some previous worthy action, he is at once humbled and remorseful, with a remorse which generally lasts until he has won the right to have the token back again.

The influence of good books is felt along two lines, the æsthetic and the moral, affecting the taste and the character, but these two lines run parallel and are not far apart. If we can get our eyes open to the beautiful and noble pictures which great writers have painted for us, and our ears attuned to the music of their words, we shall, I think, not only have broadened our appreciations but, by a sort of spiritual induction, have deepened our sympathies as well. Buffon's maxim *Le style est l'homme même* simply means that taste and character are not easily separable.

Some believe that literary taste is a gift of the gods which the fortunate child receives at birth. This is only partly true. It is true just so far as that generations of culture may be expected to produce in the child an aptitude which under favorable conditions will develop into taste; but the corollary is not true, that the child who is born without this gift is doomed to barbarism. He simply must work harder, and will in the end be stronger for the effort. Dr. Holmes has somewhere observed that a child's culture begins with his grandfather. Doubtless the grandfather is a factor, but it may be asked whether, after all, the children of cultured homes do not derive their literary apprecia-

tions quite as much from their early environment as from their blood. It is a fair inference that they do.

If during the first twelve years of a child's life he has been made familiar with the best literature that is adapted to his widening range of thought, there need be no fear that he will ever read unworthy books. One who has not been thus trained, however, finds poison as well as healing in the printed page. There are the news stands, reeking with sensational boy-bandit stories, tales of the slums and of the brothel, as well as of alluring vice in high life. The untrained child wants something to read, and it must be exciting. He knows no difference in books. He does not appreciate the gulf that lies between a noble tale and a vile one or between the work of a master and the lucubrations of a penny-a-liner. All he wants is action and excitement, and here it is with gaudy cover and flaring illustrations, sold at a price so low as to be easily within his reach. Bowery toughs and clever cracksmen are the heroes. Carefully planned details of robberies and hold-ups instruct the youth how to go about the nefarious business, and inspire a wish to emulate the robbers, because they are bold and daring and always outwit the police.

Some time ago I talked with a truant officer of one of our large city school systems. I asked him what influence he thought this news-stand literature was having upon the children who read it. He took down from a shelf an assortment of cheap paper-covered books much thumbed and dirty, and a stack of papers

each containing a story of crime. The titles read "Three Bad Men," "Tracy the Bandit," "Life of Jesse James," and so on.

"Is that the stuff you mean?" he asked.

"Exactly," I answered. "How does it affect them?"

He went to a drawer and, opening it, displayed a mass of revolvers, dirks, bowie knives, and sandbags in indiscriminate confusion. They had been taken from boys who had brought them to school or who had them concealed upon their persons. Lifting out a revolver, he handed it to me.

"Perhaps that is the best answer I can give you," he said.

The revolver had a card attached to it, on which was written, "Death to Solie Cohen, 401 West Taylor Street, shot by Abe Abrams, thirteen years of age, while playing Jesse James in Mrs. Cohen's kitchen."

Another class of reading matter, even more dangerous to our youth than "hold-up" stories, consists of tales of Paris and New York by night, dealing in the most insinuating way with a kind of life which has already gained too much publicity in the daily press. One can easily appreciate the baneful influence which such literature may and does exert upon irresponsible youth during the period of adolescence.

This sort of stuff is not confined to the news stands and is no longer read surreptitiously. Our modern popular fiction is full of indecencies that a generation ago would not have been tolerated by parents or

teachers. Today it is found on the library table or shelves of respectable homes, and the children of the family have free access to it. Doubtless a limited class of adult readers may be interested in fiction of this type for its treatment of social problems and its philosophy, but the young people find in it a quite different appeal.

Much of the looseness of morals and of the contempt for social conventions for which the rising generation is blamed is due to the reading of this poisonous sort of fiction, and the blame of it should not be laid so much upon the young people themselves as upon the fathers and mothers who read and countenance the stuff, upon the publishers who print it, upon the reviewers who praise it for its "frankness" and "freedom," and finally upon the authors themselves, who make public their vile imaginings under the guise of an "unfettered realism." Surely they have much to answer for.

The "movies" have been charged with being the source of much juvenile crime, and the charge is well substantiated. Like books, they have infinite possibilities for good or evil: under their present auspices, chiefly for evil. They appeal to the eye and ask little of the imagination; hence their special influence upon children. But the movies, though they have in a measure supplanted books, have not entirely taken the place of them, nor have they assumed the entire responsibility for vitiating the taste and the morals of our young people. At their best they are attractively instructive; at their worst they are no worse than

debasing and immoral books. However, they are outside the limits of the present discussion.

As another influence, what shall we say of the "family" newspaper, with its daily record of murders, suicides, indecencies, and crime of every sort? Is this good food for youth? Its apologists tell us that it is the mirror of the world; but there is a part of the world into which we do not care to send our children and which we do not wish to have brought into our homes. Unfortunately it is from this part that the front-page news is often drawn.

Though newspapers differ in their moral character as the men behind them differ, there are some which have become active agents in the propagation of crime. We may keep our own children from them, but the unguarded children of the street find in them plenty to arouse their worst passions and to suggest criminal possibilities for their own accomplishing. The exploitation of the deeds of criminals, the circumstantial accounts of their acts and doings while in jail or on trial, their pictures in various sentimental attitudes, and the accounts of the hysterical homage paid to them by weak-minded individuals make them heroes in the eyes of the unprincipled youth.

Newspapers other than those of the distinctly yellow variety are guilty in a lesser degree of the same practices; and as long as papers are published with the idea of getting the largest possible circulation and "giving the people what they want," we shall do well to discourage

our children from reading them. Certain weekly newspapers especially adapted for school use, as well as several good reviews of world happenings for more mature readers, give all the news that decent young people will care to know.

The records of the Chicago police department for a single year show that of all persons arrested on criminal charges, 22 per cent were under twenty years of age. The proportion in other cities is about the same. The police records of Washington, D. C., show that in one year the number of arrests of persons under twenty-one years of age for housebreaking was 40 per cent ; for grand larceny, 38 per cent ; for petit larceny, 28 per cent ; for various misdemeanors, 11 per cent. It will be observed that the more serious the offense, the larger the proportion of juvenile arrests. This is explained by the fact that for minor offenses the police are more lenient with children than with adults and do not so often arrest them, proving that the actual proportion is more nearly indicated by the arrests on serious charges.

How much of this juvenile crime is due to vicious reading? Those who are familiar with the work of parental and reform schools and with the police courts will tell you that no other agency, unless it is the "movies" or association with criminal classes, is so largely responsible.

The decent child, who is not attracted by the kind of reading matter that has been described, is exposed

to another danger — that of the loss of literary taste — by the reading of stories written expressly for children by men and women who have no ability to write and little appreciation of what children need. These stories are for the most part moral in tone, some of them religious; but they are untrue to life and are either unduly exciting or foolishly sentimental, sometimes both. They do not injure the morals, but they vitiate the taste. In these books sensationalism is respectably clothed. The boy heroes move in good society, but are always getting into impossible situations and having startling adventures. They encounter and vanquish burglars; they rescue little girls from death by fire or flood, and grow up to marry them; they are almost killed in a dozen different ways, but in the last chapter they always overcome their enemies, escape from their misfortunes, and live in peace and prosperity. The girl heroines are precocious, fall in love at an age when they ought to be playing with their dolls, and are either hoydenish or mawkishly sentimental. The stories appear in reputable children's magazines, interspersed with items of useful information, science, history, and biography. The story is inserted to make the magazine popular, and it answers its purpose. In the family of an acquaintance of mine three well-known periodicals for children are taken. Several days before the time for the appearance of each issue the children are in a fever of excitement; and when the paper at last appears, everything is dropped until the progress of the hero of

the continued story is ascertained. In this family there is no library worthy of the name. The periodicals supply all the reading matter for which the children care or for which they have time after their school duties are fulfilled.

It is one of the significant facts of modern life that a surfeit of periodical literature, both juvenile and adult, is operating against the reading of books and the forming of libraries. The magazine has its place, but it also has its limitations, and we should lead the children to understand that, after all, the vital and permanent literature is that preserved for them in good books. Let every child have his little bookcase in the nursery or a shelf in the library which he may call his own. Let him be encouraged to read good books and to care for them. He will then come to feel that friendship with them which is the greatest joy of the intellectual life. A good book presented to a child on each succeeding birthday, a book chosen wisely with respect to the child's tastes and abilities, but of sterling worth, will soon put him in possession of a library which will be a lasting source of strength and inspiration. It is a mistake to think that a child must be continually supplied with fresh reading matter, that a book once read is finished; indeed, the strong intellects of history are those which have been nourished in childhood upon a few good books, read and reread until the thought and style became a part of the reader's permanent possession. Today we have too many books, and we dissipate

the intellectual force of our children as well as of ourselves by trying to spread it over too wide an area. We read, and we give our boys and girls to read, a great many books which are neither very good nor very bad. On the whole, we think them rather useful and instructive, but in reading them we are losing the opportunity of becoming grounded in a knowledge of the world's *great* books. Ruskin has said the final word about this kind of reading:

Have you measured and mapped out this short life and its possibilities? Do you know, if you read this that you cannot read that — that what you lose to-day you cannot gain to-morrow? Will you go and gossip with your housemaid or your stable-boy, when you may talk with queens and kings? . . . This eternal court is open to you with its society wide as the world, multitudinous as its days, the chosen and the mighty of every place and time. Into that you may enter always; in that you may take fellowship and rank according to your wish; from that, once entered into it, you can never be outcast but by your own fault.

II

THE BEGINNINGS: HOME READING AND STORY-TELLING

READING, as we commonly use the term, may mean two quite different things. It may mean the process of translating printed or written characters into speech or it may mean the acquisition of the ideas which these characters in their various combinations express. The first sort of reading is mechanical and simply represents a skill. The image of the word is cast upon the retina of the eye, the impression is carried to the brain and is there recognized; the voice receives an impulse from the will and gives out a vocal symbol corresponding to the printed symbol; or the reading may be silent and the voice take no part in the process. In either case we have merely the mechanics of reading — a sort of reading that may be performed without leaving any lasting impression on the brain, a mere expressing of one symbol in terms of another, often without thought of what the symbols mean. But the second and more important sort of reading does more than this: it has to do with the content of the thing read, the ideas which the symbols represent. It is thus the vehicle of knowledge and of culture, the end for which the first sort of reading is simply the means.

Children usually defer the formal process of learning to read until they go to school, but the brighter ones have made their beginnings before that time. Signs upon the streets or headlines in papers and magazines attract their notice, and the first actual reading lesson is quite likely to be "No Parking" or "Use Premium Hams." They know that these curious things called letters have some message for them, and often, long before they themselves can read, they put a book into the hands of their elders and ask them to "read it" — meaning, of course, to read it aloud. The children's reading, then, among fairly educated families begins in the home, the parent reading to the child, and it is important that at the start it should be directed toward something worth while.

The baby's first book will naturally be a picture book, for pictures appeal to him early and with great force. His interest in them is mingled with a sort of wonder as to just what they are, for the picture of an object is always more or less confused in his mind with the object itself. The dog on the floor wags his tail and barks, the dog in the book does not; otherwise they are the same, so he pats the dog in the book and lays his cheek against it and is quite content in its companionship. If we understood children better we should realize this vitality which pictures have for them and should be more careful to give them the best.

As color appeals to the child before he has much notion of form, his first picture book should be colored;

and as his ideas of form develop slowly his first pictures should be in outline and unencumbered with detail. This subject is more fully treated in another chapter.

Most published picture books are spoiled by the doggerel which accompanies the pictures and which as the child gets older he insists on having read to him. Generally, too, the pictures are made violently grotesque under the impression that young children demand something unusual. Artists sometimes forget that to a baby a normal elephant is quite as unusual an object as an elephant in a hat and a pair of trousers.

One of the picture books will of course be a copy of Mother Goose, and the parent will repeat to the little one the old jingles that have for centuries soothed the infant world to sleep and dried its tears. Following these will come the classic nursery tales, *Cinderella*, *Little Red Riding-hood*, *The Three Bears*, *Tom Thumb*, and others of that happy fellowship — not read out of a book but told in the parent's own words.

Almost as soon as the child can talk, and for many years thereafter, will come that oft-repeated cry "Tell me a story," to which unfortunately many of us reply that we are too busy and suggest to the small suppliants that they go away and play and don't bother mother, or father, as the case may be; for mother has a lovely new novel to read and father is absorbed in the evening paper and cannot attend to such trifles, or perhaps cannot think of a story, as his literature is confined for the most part to the stock market and politics.

It is worth while for the parent to make some sacrifice of time and effort to tell the children good stories. Unless one is a genius he cannot launch into a story offhand, not knowing where he is coming out, and produce anything worth listening to — to say nothing of the probability that he will get himself hopelessly entangled in his plot and will be called to time by a direct question that will put him to shame and show him to be a bungler. Or (unless one was unusually virtuous in his youth) one cannot confine the range of subjects to what he did when he was a little child, without either falsifying history or giving the children hints that will be more entertaining than edifying. Plato regarded the stories repeated to children as of such importance that he would have none told except such as had been approved by censors. We have known parents whose stories to their little ones would never pass that test. If the parent lacks material let him read again the old Greek myths, renew his acquaintance with ancient and modern history, lose himself once more in the *Arabian Nights* or the legends of King Arthur, ponder what he has read, and, omitting the coarser incidents that are always found to some extent in the stories of primitive peoples, clothe the narrative with simple words that will carry easily to the minds and hearts of the young listeners. No one can *read* a story to a little child and get the attention that he gains by telling it.

When the child begins to go to school the teacher

will also take a hand in the story-telling, but wise parents will not yield their responsibility. It is a time for coöperation. The teacher who does not become acquainted with the parents and home surroundings of her pupils is not doing her full duty, and the parents who do not know their children's teacher or find out what is being done at school are losing an opportunity for helpfulness that would mean much in their children's education. Happily, parent-teacher associations are bringing about this contact in many schools, and the home and the school are working together intelligently and systematically for the upbuilding of the child. Let the story-telling at home supplement that of the school.

The question is sometimes asked whether it is wise to tell children stories of giants and ogres. One cannot think with composure of banishing all giants. Jack's giant and Aladdin's genie and a few other old-time favorites have become so thoroughly established in the popular regard and have sent delightful thrills through so many generations of children that it would be a thankless if not a hopeless task to attempt to drive them out. But if giants are demanded, — especially if they be man-eating giants, — it is well not to introduce them too early or to allow the child to become too intimate with them, for at best they are not good company. Little people are not all alike. The sturdy boy who is afraid of nothing exults in his fancied ability to dispose of all these fabulous folk; but the nervous, sensitive child — it is little short of cruelty to keep him awake

nights peopling the walls and the shadows of the window curtains with dreadful shapes which his imagination has gathered from the evening story. Some argue that the child must grow accustomed to such things. Let him wait, then, until he is old enough or strong enough to listen without fear.

There is another danger besides that of frightening him. An appetite is being created which may later become a source of serious trouble. The boy or girl who is brought up on a diet of ogre stories will continue to demand extravagant and bloodcurdling fiction, and if the family library does not contain anything sanguinary enough he will find it at the news stand. He may have a giant or two occasionally, as he would have a piece of cake, but his digestion should not be ruined by a surfeit of them.

The story period of a child's life merges imperceptibly into the reading period, though no child ever quite outgrows the fondness for a good story told by word of mouth. The storybook is only the story carefully thought out and transferred to type, and as soon as the child will listen with interest to the reading of books the stories of the great story-tellers may be read in their own language.

The important step in the child's literary history occurs when he finds himself able to translate by his own effort the printed characters upon the page and wanders away from his school reader to test for himself his newly acquired powers. This is the point at which

he particularly needs help. He should now be surrounded with so much good reading material that he will have no time or inclination to read what is low or common.

It is well to have a definite plan for the children's home reading. Set aside an hour after dinner on two or three evenings of each week, or even on one evening if more cannot be spared. Let it be a regular appointment. If the children are of widely differing ages, divide the time between them. Devote the hour of each to the reading of a good book suited to his needs and interests, and suggest other books which he may take up by himself during the intervals between the readings.

For the older children the reading of the Angevin period in Eva March Tappan's *England's Story*, or any good English history for young people, will make the hearers want to know more of the heroes of those old days, and you may start them reading the story of the Crusades, *The Talisman* and *Ivanhoe* of Scott, the Robin Hood legends, Shakespeare's *King John* and *Richard II*, Miss Porter's *Scottish Chiefs*, stories from Chaucer, Sidney Lanier's *The Boy's Froissart*, and so on, supplying a wealth of historical material of the greatest interest and of deep meaning to the child at just this time, because he sees it in its proper setting and thus understands it. No college course in history can ever give one quite so clear and permanent an impression as that gained in childhood by the boy or girl who reads history in this way.

It may be asked at what point the parent should cease reading to the child. I answer, *at no point*. As the child becomes able to read, the parent may read *with* him rather than *to* him, each taking his turn; the reading is far better done aloud, and the feeling of association should be continued as long as possible. I know a father who is reading a course in history, several nights each week, with his sons, now young men. It is impossible to express the sympathy and the inspiration that they are finding in this work. I want to say here that the father who leaves to the nurse or even to the mother the whole duty of introducing his children to the great masters of literature is missing one of the rarest privileges of life. There are few fathers who cannot spend an hour each Sunday reading to their children, and there is scarcely anything else which will so strengthen the bond of sympathy between them. The father can in this way watch the mental development of his child, can see what his interests are, and can help him when he most needs help.

A word about stimulative or corrective reading. Lord Lytton puts into the mouth of the genial Mr. Caxton an interesting prescription for mental ailments. He looks upon a library as a magnificent pharmacopœia, and for each trouble designates an appropriate literary remedy. Thus, for hypochondria he prescribes the reading of travels; for financial losses, imaginative poetry; for grief, the study of a science, or a language with plenty of hard reasoning in it; for narrowness and

a tendency to sectarianism, a course in history. Now while this scheme does not quite apply to children's reading, it is suggestive of an idea which has always guided the thoughtful parent or teacher in choosing reading matter for the young; namely, to strengthen weak spots in the child's intellectual make-up and to round out his range of interests. If the child lacks imagination, fairy stories will help to arouse it. If he knows little about nature, tales of the woods and fields will quicken an interest and open to him a new world. But this sort of remedial reading should be done sympathetically and never carried to the point of weariness. There is no sadder sight than to see a poor child being pumped full of something that he does not want, fidgeting under the ordeal, and longing to get away, and there is no surer way of making him dislike books, of whatever sort. If you find that you are reading to your boy or girl something which awakens no interest, do not insist upon carrying it heroically through to the end. Put it aside and bring it forward at some future time when he is in a mood to receive it. Your theory as to what he ought to like will be shattered many times by the fact that he does *not* like it; and, after all, it is more important that he should acquire the reading habit and the love of books than that he should be informed upon any particular subject. He should at first be given the books he likes, provided only that they are good and wholesome; for every worthy book read by a child is a round in the ladder upon which he

mounts to an appreciation of stronger and greater books, to a broader view of the pleasant fields and pasture lands of literature, and to a communion with "those deathless minds," as Shelley called them, "which leave, when they have passed, a path of light."

There are continual calls for lists of books for children. It may be said that a list of books which shall meet the needs of every child is like a medicine which shall cure every disorder: it smacks of quackery. Yet there are certain great and abiding books which should form the framework of every course of juvenile reading. It is a significant fact that most of these books, for example, *The Odyssey*, *Æsop's Fables*, *Arabian Nights*, and *Robinson Crusoe*, were not intended for children at all, but were written when men were more childlike than they are today and when simplicity and directness were the characteristics of all literature. Indeed, you may name on the fingers of one hand all the books written for children that have any claim to immortality.

The next chapter outlines a course of story-telling and reading which is full enough to offer an opportunity for selection, and which contains all the great books that every child should know and love, together with a fair representation of other and less important writings that represent the best of our modern children's literature. The most important books are starred, not always because they are greater books than others unstarred but because they contain something that is necessary to the development of the child's intellectual life.

III

GOOD BOOKS FOR HOME AND SCHOOL

AGE: Two to Three Years

- ***A GOOD PICTURE BOOK.** The important thing during this year is to provide a few bright, simple pictures — preferably animal pictures. Among the best are those of E. Boyd Smith in *Chicken World* (Putnam), *The Farm Book*, and *The Railroad Book* (Houghton), and *The Circus and All about It* (Stokes). *The Cock, the Mouse, and the Little Red Hen*, by Félicité Le Fèvre (Macrae-Smith), with pictures by Tony Sarg, is also good. The text may be disregarded. A good picture book is made by folding a yard of curtain-shade material into leaves and stitching them at the back. This insures a durable foundation upon which may be pasted simple and artistic prints.
- ***MOTHER GOOSE.** The universal children's classic. It has no substitute. The best editions are those illustrated by Jessie Willcox Smith (Dodd) and by Blanche Fisher Wright Laite (Rand). A good cheap edition is edited by Charles Welsh, with the title *A Book of Nursery Rhymes* (Heath).
- ***CALDECOTT, RANDOLPH.** The *Hey Diddle Diddle Picture Book* (Warne). Genuine fun and good art are combined in these pictures. They include *Where are you Going, my Pretty Maid?* *Hey Diddle Diddle*, *Baby Bunting*, *A Frog he would a Wooing Go*, and *The Fox jumps over the Parson's Gate*. The text may be disregarded. The *Panjandrum Picture Book* (Warne) is another of Caldecott's books. It includes *Come, Lasses and Lads*, *Ride a Cock Horse*, *A Farmer went Trotting*, *Mrs. Mary Blaize*, and *The Great Panjandrum Himself*. The verses and pictures in the *Hey Diddle Diddle Picture Book*

and The Panjandrum Picture Book, together with a number more, are also issued in sixteen small volumes with paper covers.

- *CRANE, WALTER. Old Mother Hubbard Picture Book (Dodd) contains Mother Hubbard, The Three Bears, and The Absurd A B C. This Little Pig Picture Book (Dodd) contains This Little Pig, The Fairy Ship, and King Luckieboy's Party. The Baby's Bouquet and The Baby's Opera (Warne) are two beautifully illustrated books for young children. They contain rimes and songs, with music.

AGE: *Three to Four Years*

- *FRANCE, ANATOLE. Girls and Boys. Stories about little French children, beautifully illustrated by Boutet de Monvel, one of the greatest of illustrators. A companion volume, equally good, is Our Children. Both are published by Duffield. Editions in French are also obtainable under the titles Filles et Garçons and Nos Enfants. Vieilles Chansons is a collection of French nursery songs collected and charmingly illustrated by the same artist.
- *GREENAWAY, KATE. A, Apple Pie. The quaint little Greenaway figures are now somewhat out of style, and there is better drawing in many of the more recent children's picture books. But it is well worth while having at least one of the Greenaway books in the child's collection. Other volumes are Under the Window and Marigold Garden (Warne). There is also a Mother Goose.
- *NICHOLSON, WILLIAM. Clever Bill (Doubleday). The adventures of a toy soldier. Very amusing.
- *LUCAS, EDWARD VERRALL. Four and Twenty Toilers (McDevitt-Wilson's). Illustrated by F. D. Bedford. The pictures in this book are exceedingly good.
- *BROOKE, LEONARD LESLIE. The Golden Goose Book (Warne). Contains The Golden Goose, Three Little Pigs, Tom Thumb, and The Three Bears. Well illustrated.
- POTTER, BEATRIX. The Tale of Peter Rabbit (Warne). Similar in style are Benjamin Bunny, Squirrel Nutkin, etc.

AGE: *Four to Five Years*

- ***BIBLE STORIES.** Especially the stories of Adam, Noah, Abraham and Isaac, Joseph, Moses, Elijah, Daniel, Jesus and his disciples. If help is needed in retelling these stories, Dean Hodges's *The Garden of Eden*, *The Castle of Zion*, and *When the King Came* (Houghton), Frances J. Olcott's *Bible Stories to Read and Tell* (Houghton), and Loveland's *Bible Story Book* (Rand) will prove suggestive. Tissot's Bible furnishes accurate and beautiful colored pictures which serve to give reality to the stories.
- ***CLASSIC NURSERY TALES.** Scudder's *Book of Fables and Folk Stories* (Houghton) is probably the most satisfactory collection. Mr. Scudder was not only a student of folklore but a writer who had rare literary taste and judgment. Lansing's *Rhymes and Stories*, *Fairy Tales* (two vols.), and *Tales of Old England* (Ginn) contain the best of these old classics in simple language and are cheaper. They are good for school reading in the third or the fourth grade. A *Child's Book of Stories*, edited by Penrhyn W. Coussens and illustrated by Jessie Willcox Smith (Duffield), contains many of the stories, together with others better adapted to older children.
- ***ÆSOP.** Fables. The best editions are those of Joseph Jacobs (Macmillan) and E. Boyd Smith (Century). Cheaper editions are issued by the schoolbook publishers, notably that in the *Classics for Children* (Ginn). These may be read by the children in school in the third or the fourth grade.
- ***STEVENSON, ROBERT LOUIS.** *A Child's Garden of Verses.* Poetry written from the child's standpoint. Scribner's edition, illustrated by Jessie Willcox Smith, is good, also the edition illustrated by Charles Robinson (Scribner). The Rand-McNally school edition is cheaper and fairly satisfactory. It may be read by the children themselves in the second to the fourth grade.
- ***MILNE, A. A.** *When we were Very Young* (Dutton). A delightful little book of rimes and songs for children. One of the very best of the recent contributions to children's literature.

FRANCIS, JOSEPH GREENE. *A Book of Cheerful Cats and Other Animated Animals* (Century). Pictures genuinely funny and well drawn.

LINDSAY, MAUD. *Mother Stories* (Bradley). Simple, interesting tales for small children.

AGE: *Five to Six Years*

(Most children can read these books themselves about three or four years later than they can with interest hear them read.)

*GRIMM. *Household Stories*. Care should be taken in selecting an edition of Grimm, since many of the tales in complete editions are coarse and, except to the student of folklore, worthless. The best edition is perhaps Macmillan's, edited and illustrated by Lucy and Walter Crane. A good cheap edition is Ginn's, in two volumes, entitled *Grimm's Fairy Tales*; for school reading in the third to the fifth year.

*LEAR, EDWARD. *Nonsense Books* (Little). The most artistic nonsense ever written. Get the complete edition in one volume.

*KINGSLEY, CHARLES. *Water Babies*. A fascinating story of animal life in river and sea, told with rare skill and emphasizing the beauty of helpfulness. The Dodd-Mead edition is perhaps the best. Ginn's is excellent, and cheaper. For school reading in the fourth or the fifth grade.

*FIELD, EUGENE. *Poems of Childhood*, with illustrations in color by Maxfield Parrish (Scribner). A collection of Eugene Field's best poems for and about children. Another good collection is *Lullaby Land*, illustrated in black and white by Charles Robinson (Scribner).

*KIPLING, RUDYARD. *Just So Stories* (Doubleday). Fanciful explanations of How the Camel got his Hump, How the Rhinoceros got his Skin, and other interesting tales.

*MAETERLINCK, MAURICE. *The Blue Bird for Children* (Silver). Maeterlinck's famous play put into narrative and simplified by his wife. Children at this age will not grasp the full meaning that underlies the story, but they will be delighted with the quaint characters and their fanciful adventures.

DEMING, T. O. *Indian Child Life* (Stokes). Tells of Indian children of various tribes. The text is not important, but the pictures are in color, and fascinating to children.

AGE: *Six to Seven Years*

(For reading by the children, in the fourth and fifth grades, except as noted.)

*ANDERSEN, HANS CHRISTIAN. *Fairy Tales*. The edition edited by Mrs. Lucas and illustrated by the Robinsons is to be preferred (Dutton). The schoolbook houses also publish selections suitable for reading by children in the third to the sixth grade.

LA FONTAINE, JEAN DE. *Fables*. These are mainly from Æsop and Oriental sources, elaborated and put into verse. An edition by Kate Douglas Wiggin, entitled *Talking Beasts*, contains also fables from Æsop and from Indian sources. A French edition of La Fontaine with illustrations by Boutet de Monvel will interest some.

*RUSKIN, JOHN. *King of the Golden River*. The most beautiful sermon ever preached to children in the guise of a fairy tale. Lippincott's edition is very good. An excellent cheaper edition is published by Ginn in the *Classics for Children*, for school reading in the sixth to the eighth grade.

*A GOOD GENERAL COLLECTION OF POEMS FOR YOUNG CHILDREN. The most complete is the *Home Book of Verse for Young Folks*, edited by Burton E. Stevenson (Holt). This is graded and will take the child from infancy to high-school age. Other good collections for young children are *The Land of Song, Book I*, compiled by K. A. Shute (Silver), and *The Posy Ring*, by Kate Douglas Wiggin and Nora A. Smith (Doubleday). Good collections of modern poetry are Blanche Jennings Thompson's *Silver Pennies* (Macmillan), Untermeyer's *This Singing World* (Harcourt), and Sara Teasdale's *Rainbow Gold* (Macmillan), though most of the poems in the last two collections are better adapted to older children. An excellent plan, which I followed with my

own children, is to make a collection of favorite poems, letting the children choose those which they like best, and copying them into a blank book for further reading and memorizing.

*DE LA MARE, WALTER. *A Child's Day* (Holt). A delightful series of verses full of real poetry. *Peacock Pie* (Holt), verses on various subjects for the most part familiar to children, is also highly imaginative and a little more difficult.

*ROSSETTI, CHRISTINA. *Sing-Song*. A book of simple verses for young children. Excellent to train the ear rhythmically.

MILNE, A. A. *Now we are Six* (Dutton). Similar to *When we were Very Young*, quoted in an earlier group. *Winnie the Pooh*, by the same author, is also good and very amusing (Dutton).

GOLDSMITH, OLIVER. *Little Goody Two Shoes* (Heath). Whether or not Goldsmith is responsible for this tale, it has justly become a classic. It is good for school reading in about the third grade.

*ANDREWS, JANE. *Seven Little Sisters* (Ginn). Stories of child life among the various races of mankind. Interesting and useful for its presentation of first ideas of geography. Good for school reading in the fourth grade.

*KIPLING, RUDYARD. *The Jungle Book* (Doubleday). A wonder story of life in the jungle centering about the adventures of Mowgli, a child reared in the wolf pack.

*KIPLING, RUDYARD. *The Second Jungle Book* (Doubleday). Animal stories of India and elsewhere.

WIGGIN, KATE DOUGLAS, and SMITH, NORA A. *The Story Hour* (Houghton). A charming retelling of the old stories that children love. *Tales of Laughter* and *Tales of Wonder* (Doubleday) are excellent collections by the same editors and are invaluable for story-tellers.

BRYANT, SARA CONE. *Stories to Tell to Children* (Houghton). A good collection. *How to Tell Stories to Children* (Houghton) is an excellent book for parents and teachers and contains a number of selected and adapted stories.

MULOCK-CRAIK, D. M. *Adventures of a Brownie* (Harper). A story of one of the familiar house sprites.

BALDWIN, JAMES. *Fifty Famous Stories Retold* (Am. Book Co.). Myths, legends, and history stories admirably retold. Good for school reading in third or fourth grade. A companion volume is Baldwin's *Thirty More Famous Stories Retold*.

AGE: *Seven to Eight Years*

(For reading by the children, in the fourth and fifth grades, except as noted.)

*BUNYAN, JOHN. *Pilgrim's Progress* (Century). Read it for the story and omit the theological discussions. The best complete edition is illustrated by the Rhead brothers.

*LONGFELLOW, HENRY WADSWORTH. *Hiawatha* (Houghton). Get a complete edition of Longfellow's poems, and if the child is interested read also Paul Revere's *Ride* and some of the other *Tales of a Wayside Inn*. The *Children's Longfellow* (Houghton) is somewhat more attractive and contains the simpler poems, but there is an advantage in having a book with which the child can grow up. The best edition of *Hiawatha* alone is illustrated by Frederic Remington (Houghton).

*CARROLL, LEWIS. *Alice in Wonderland* (Macmillan). Supplies the element of absurdity demanded at this age. Illustrations by Tenniel. *Through the Looking Glass* (Macmillan) is the sequel to *Alice in Wonderland*. A school edition of *Alice in Wonderland* is published by Ginn.

*HARRIS, JOEL CHANDLER. *Nights with Uncle Remus* (Houghton). Negro folklore. Quaint and entertaining. Equally good are *Uncle Remus: his Songs and his Sayings* (Appleton) and *Little Mr. Thimblefinger and his Queer Country* (Houghton).

*COLLODI, C. *Adventures of Pinocchio*. From the Italian. Pinocchio is a marionette who, after suffering many misfortunes because of his selfishness, conquers himself and develops into a real boy. The story is full of quaint humor and human nature. Ginn's edition in *Once-upon-a-Time Series* is good.

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- LANG, ANDREW. Blue Fairy Book, Green Fairy Book (Longmans). These books contain tales found in Grimm and other collections, together with many others drawn from the folklore of all nations. Perhaps the most attractive edition of the Blue Fairy Book is that published by Macrae-Smith.
- *SPYRI, JOANNA. Heidi. A charming story of a little Swiss girl's life in the mountains and later in a German city. An expensive edition is published by McKay; a cheaper one by Ginn (Centennial Edition, illustrated by Marguerite Davis), for school reading in the fourth or the fifth grade, is very good. *Moni, the Goat Boy* (Ginn), by the same author, is also good.
- EWING, JULIANA HORATIA. *Jackanapes*. A story of English life with a real child hero. Its only fault is its sadness. A school edition is published by Ginn in *Classics for Children*, for fifth-grade or sixth-grade reading.
- OLCOTT, FRANCES JENKINS. *Red Indian Fairy Book* (Houghton). An excellent retelling of Indian myths and legends.
- ZITKALA-SÄ. *Old Indian Legends* (Ginn). The myths of the Dakotas told in picturesque English by one of the tribe.
- JACOBS, JOSEPH. *Celtic Fairy Tales* (Putnam). A collection of folk stories from Wales, Scotland, and Ireland. The same editor has also a volume of *English Fairy Tales* (Putnam).
- *LOFTING, HUGH. *The Story of Doctor Dolittle* (Stokes). An amusing and well-told nonsense tale of talking animals. The *Voyages of Doctor Dolittle*, *Doctor Dolittle's Post Office*, *Doctor Dolittle's Circus*, *Doctor Dolittle's Zoo*, *Doctor Dolittle's Caravan*, and *Doctor Doolittle's Garden* follow it, and are also good, though two or three of them will be enough.
- *RAMÉE, LOUISE DE LA. *The Nürnberg Stove*, *A Dog of Flanders*, *Findelkind*, and *The Child of Urbino* are published in one volume in the series of *Classics for Children* (Ginn). *A Dog of Flanders* and *The Nürnberg Stove*, in one volume, at a slightly lower price are in the *Riverside Literature Series* (Houghton). Either may be read in school in fourth or fifth grade. *A Dog of Flanders* is one of the best dog stories ever written, sharing honors with Brown's *Rab and his Friends* (see page 34).

ANDREWS, JANE. *Each and All* (Ginn). Sequel to *Seven Little Sisters*.

SEWELL, ANNA. *Black Beauty* (Dodd). The story of a horse. Teaches kindness to animals.

PEARY, JOSEPHINE D. *The Snow Baby* (Stokes). A story of Arctic exploration and life in the frozen North. The snow baby is Mrs. Peary's daughter, who was born among the icebergs. Another good book by Mrs. Peary is *Children of the Arctic* (Stokes).

AGE : Eight to Nine Years

(For reading by the children, in the sixth, seventh, and eighth grades.)

*THE BIBLE. An edition for children published by the Century Company and called *The Bible for Young People* contains the narrative portions and those useful for children's reading. If this were illustrated, it would make an ideal children's Bible. An interesting exercise is the collecting of illustrations from among the Soule photographs, *Cosmopolitan Bible Pictures*, Elson prints (smaller sizes), Brown or Perry pictures, or similar collections, and "extra illustrating" the book. The *Children's Bible*, translated, simplified, and arranged by Sherman and Kent, contains portions of both the Old and the New Testament in somewhat modern language, and is handsomely illustrated (Scribner). Moulton's *Bible Stories for Children*, in two volumes (Macmillan), is also good. Hall's *Tales of the Far-Off Days*, *Tales of Captains and Conquest*, and *Tales of Pioneers and Kings* (Ginn) tell the best of the Old Testament stories in Scriptural language.

*DEFOE, DANIEL. *Robinson Crusoe*. The greatest story of adventure ever written. A good edition is Harper's, illustrated by Louis Rhead.

WYSS, J. R. *Swiss Family Robinson*. Not so good as *Robinson Crusoe*, but often better liked by children, probably because children occupy a prominent place in the story. Harper's edition, illustrated by Rhead, is good, also that in *Classics for Children* (Ginn).

***ARABIAN NIGHTS.** Supplies the Oriental element, which is not found in other fairy tales thus far read. Use a selection of the best tales, not a complete edition. That edited by Andrew Lang and published by Longmans is a good standard collection. The Doran edition, containing a half-dozen tales, edited by Housman and illustrated by Dulac, is somewhat more attractive — and more expensive. So also is the Scribner edition, edited by Kate Douglas Wiggin and Nora A. Smith and illustrated by Maxfield Parrish. A delightful edition is that in which groups of the stories are retold by Padraic Colum (Macmillan), and another is *The Adventures of Haroun Er Raschid*, selected by Frances J. Olcott and illustrated by Willy Pogany (Holt). A good edition in simple language by Mrs. M. A. L. Lane (Ginn) — and much cheaper — may be used in school as early as the fourth grade.

OLCOTT, FRANCES JENKINS. *Tales of the Persian Genii* (Houghton). Oriental tales charmingly told. May follow the *Arabian Nights* if more of that type of story is demanded. *Wonder Tales from Windmill Lands* (Longmans), legends and tales of Holland retold for children, combines humor and picturesque description. *Wonder Tales from China Seas* (Longmans) contains some of the less known Chinese folk stories.

***FRANCILLON, R. E.** *Gods and Heroes* (Ginn). Probably the best elementary treatment of the Greek myths. Prepares the way for Hawthorne's and Kingsley's Greek stories later.

***BROWN, ABBIE FARWELL.** *In the Days of Giants* (Houghton). A book of Norse tales well told and well illustrated. *The Book of Saints and Friendly Beasts* (Houghton), by the same author, tells the stories of Saint Bridget and the King's Wolf, Saint Kenneth, Saint Francis, and several more.

BURNETT, FRANCES HODGSON. *Little Lord Fauntleroy* (Scribner). A good lesson in politeness.

BURNETT, FRANCES HODGSON. *The Secret Garden* (Scribner). A good story, always popular with children.

MACDONALD, GEORGE. *At the Back of the North Wind* (McKay). A fascinating fairy tale.

- *RILEY, JAMES WHITCOMB. *Rhymes of Childhood* (Bobbs). A good collection of Riley's poems for children. *The Book of Joyous Children* (Bobbs) is also good.
- MUSSET, PAUL DE. *Mr. Wind and Madam Rain* (Harper). An old French folk tale.
- *MULOCK-CRAIK, D. M. *The Little Lame Prince* (Rand). A modern fairy tale with a moral. Well illustrated by Hope Dunlap.
- ALDEN, RAYMOND MACDONALD. *Why the Chimes Rang* (Bobbs). A group of eleven stories, each having a fine moral reaction. An inspiration to right living.
- ANDREWS, JANE. *Stories Mother Nature told her Children* (Ginn). Tales about the dragon fly and its history, the water lilies, the Indian corn, the pranks of the Frost Giants, how the coral insect builds, how the coal got into the earth, and many other interesting facts in nature. May be read in school as early as the fourth or the fifth grade.
- SETON, ERNEST THOMPSON. *Wild Animals I have Known* (Scribner). A stirring outdoor book of absorbing interest. *The Trail of the Sandhill Stag*; *Animal Heroes*; *Bannertail: The Story of a Gray Squirrel*; *Monarch, the Big Bear of Tallac*; and *Lives of the Hunted* (Scribner) are also good.
- *PERKINS, LUCY FITCH. *The Dutch Twins* (Houghton). If more geographical reading is wanted this may be followed by *The Belgian Twins*, *The Irish Twins*, *The Scotch Twins*, *The French Twins*, *The Eskimo Twins* (Houghton). There are several other twins in the series, and each pair of twins forms the basis of a story illustrating life in different countries, each story forming a separate volume. They are valuable as an introduction to geography.
- EGGLESTON, EDWARD. *Stories of Great Americans for Little Americans* (Am. Book Co.). Personal anecdotes of some of the great figures in our history.
- *BARRIE, SIR J. M. *Peter Pan and Wendy* (Scribner). A delightfully whimsical fairy story. Barrie's play, *Peter Pan*, has also been put into story form by F. O. Perkins (Silver). There is also a *Peter Pan Picture Book* (Macmillan).

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MORLEY, MARGARET W. Donkey John of the Toy Valley (McClurg). A fascinating story of life in the Tyrol among the toy-makers.

PAGE, THOMAS NELSON. Two Little Confederates (Scribner). Especially good for Northern children.

CONKLING, HILDA. Silverhorn (Stokes). Verses written by a little girl. They are simple and naïve, and will attract children because they are written from a child's point of view.

AGE: *Nine to Ten Years*

(For reading by the children in the seventh and eighth grades, except as noted.)

*SWIFT, JONATHAN. Gulliver's Travels. At least the voyages to Lilliput and Brobdingnag. Macmillan's edition, edited by Padraic Colum and illustrated by Pogany, is excellent. A good cheap edition is published by Ginn in Classics for Children, for school reading in the sixth or the seventh grade.

*HAWTHORNE, NATHANIEL. A Wonder-Book and Tanglewood Tales (Houghton, several editions). These two books supply a good general idea of the Greek myths for children of this age.

COWPER, WILLIAM. The Diverting History of John Gilpin (Stokes). This classic tale in rime always appeals to children. There is also a good pamphlet edition illustrated by Caldecott and published by Warne.

*BROWN, DR. JOHN. Rab and his Friends. The most famous of dog stories. A good cheap edition is published for school use by Heath. A more expensive edition, containing also Marjorie Fleming, is published by Putnam.

*BLAKE, WILLIAM. Songs of Innocence (Dutton). Quaint and joyous poems for children.

*GRAHAME, KENNETH. The Wind in the Willows (Scribner). A delightful story of the mole, the water rat, and other small animals, and of their adventures.

*DODGE, MARY MAPES. Hans Brinker (Scribner ; Ginn). A story of Dutch life showing how perseverance is rewarded,

- *MABIE, HAMILTON W. Norse Stories: Retold from the Eddas (Dodd). The best retelling of the Norse myths.
- MCSPADDEN, JOSEPH W. Stories from Wagner (Crowell). A good version of the legends which underlie the Wagner operas.
- ANDREWS, JANE. Ten Boys who lived on the Road from Long Ago to Now (Ginn). A valuable introduction to history. The ten boys each represent a distinct period, and their stories furnish pictures of life, manners, and customs.
- KIPLING, RUDYARD. Puck of Pook's Hill (Doubleday). Events of English history told in the guise of a fairy tale.
- MORLEY, CHRISTOPHER. I know a Secret (Doubleday). Humorous stories told by the animals of the Grape Arbor Tea Room, — which was in the author's garden.
- *FABRE, JEAN HENRI. Story-Book of Science (Century). Wonders of plant and animal life told with rare literary charm. Insect Adventures (Dodd) is equally good.
- MORLEY, MARGARET W. Bee People (McClurg). An excellent account of one of the most interesting of insect families. May be read in school as early as the sixth grade.
- HUDSON, W. H. A Little Boy Lost (Knopf). A poetic and interesting story of a small boy's wanderings in South American plains and forests. The supernatural element enters, though in the main the book is an accurate and very delightful picture of wild life south of the tropics.
- LONG, WILLIAM J. A Little Brother to the Bear (Ginn). Noteworthy for its sympathetic appreciation of wild life and its literary style. Ways of Wood Folk, Wilderness Ways, and Secrets of the Woods (Ginn) are also good. May be read in school as early as the sixth grade, though better in the seventh.
- MILLER, HARRIET MANN ("OLIVE THORNE MILLER"). The Children's Book of Birds (Houghton). A good introduction to bird life. The first part of it is issued in cheaper form for school use, as The First Book of Birds.
- ASBJORNSEN, PETER C. Fairy Tales from Far North (Burt). Norwegian folk stories.

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- *LAGERLÖF, SELMA. *The Wonderful Adventures of Nils* (Doubleday). Nils flies to Lapland on the back of a goose, sees many wonderful things, and learns the secret of kindness. An interesting book with a good influence.
- STOCKTON, FRANK R. *The Bee-Man of Orn, and Other Fanciful Tales* (Scribner). Interesting and original stories. If more are demanded *The Floating Prince* (Scribner) will be useful.
- HORNE, RICHARD. *Memoirs of a London Doll* (Macmillan). An old English story that has been rediscovered and reprinted. It will interest all little girls who are still in the doll age.
- BALDWIN, JAMES. *The Sampo* (Scribner). The story of the forging of the magic mill, retold from the old Finnish epic, the *Kalevala*. A good treatment of the folklore of Finland.

AGE: *Ten to Eleven Years*

(At this age and beyond there will be less story-telling and reading *to* the children and more reading *by* them. The books in this group may be read in the eighth or the ninth grade, except as noted.)

- *SHAKESPEARE, WILLIAM. *Midsummer Night's Dream* and *The Tempest*. These plays appeal to children. Some will not be ready for them until a year or two later, but the reading of Shakespeare should begin as soon as there is a real interest. Perhaps the most attractive small edition is the Temple (Dent, forty vols.). The best handy one-volume edition is the Oxford India Paper edition (Frowde). The best expurgated and annotated edition is probably the New Hudson (Ginn).
- BALDWIN, JAMES. *Story of the Golden Age* (Scribner). A good introduction to the reading of Homer.
- *HOMER. *The Adventures of Odysseus and the Tale of Troy*, by Padraic Colum (Macmillan). A delightful narrative, in simple, picturesque prose, of the leading events of the Homeric story. It is more likely to interest children at this age than a translation or than Lamb's *The Adventures of Ulysses*. But more mature children will be attracted by Professor Palmer's

translation of *The Odyssey (Houghton), which preserves in a remarkable degree the poetry and swing of the great original. This translation of the Odyssey may be followed by Church's The Iliad for Boys and Girls (Macmillan), which is not precisely a translation but a recasting and abridgment. Colum's book, first mentioned, is, however, as much of Homer as most children can absorb until they have reached the junior high school.

*COLUM, PADRAIC. The Golden Fleece (Macmillan). The story is drawn from various sources, chiefly from Homer and Apollonius, and is told in Mr. Colum's own picturesque style, which always appeals to young people.

CHURCH, ALFRED J. Stories of the Old World (Ginn). This may be used as an alternate to the two Colum books if desired. It covers much the same ground but more briefly, and also tells of the war against Thebes and of the adventures of Æneas (from Virgil's Æneid). For the sixth, seventh, and eighth grades.

*KINGSLEY, CHARLES. The Heroes. Stories of Perseus, the Argonauts, and Theseus told in poetic prose — perhaps as fine an example of this style of diction as has ever been written. It is better than Hawthorne's, for it preserves the Greek spirit, which Hawthorne loses. May be read in school as early as the sixth or the seventh grade. The edition in Classics for Children (Ginn) is recommended.

*A GOOD BOOK OF GREEK HISTORY STORIES. Eva March Tappan's The Story of the Greek People (Houghton) is excellent. Guerber's The Story of the Greeks (Am. Book Co.) is also good. These may be read in the seventh and eighth grades.

*IRVING, WASHINGTON. Rip Van Winkle and The Legend of Sleepy Hollow. An edition by Putnam called Stories and Legends from Washington Irving contains these and several other good stories from Irving which young people will enjoy. A cheaper and very good edition entitled Rip Van Winkle and Other Sketches is published by Ginn.

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THACKERAY, WILLIAM M. *The Rose and the Ring* (Macmillan; Heath). A delightful extravaganza, forming an excellent introduction to Thackeray.

*CLEMENS, SAMUEL L. ("MARK TWAIN"). *The Adventures of Tom Sawyer* (Harper). As a change from the life of the ancients read this classic of boy life on the Mississippi, and if the reaction is good, follow it with *Huckleberry Finn*, by the same author. In this sort of reading the temperament of the boy must be considered. For the sixth, seventh, and eighth grades.

*NICOLAY, HELEN. *Boys' Life of Abraham Lincoln* (Century). There should be some biographical reading this year, and this is among the very best books of its class. It is interesting and inspiring.

ALDRICH, THOMAS BAILEY. *The Story of a Bad Boy* (Houghton). The bad boy was Mr. Aldrich himself. He was a real boy, but not very bad after all. A classic of boy life.

HALE, LUCRETIA P. *Peterkin Papers* (Houghton). Full of humor and good common sense.

RICHARDS, LAURA E. *When I was Your Age* (Page). A fascinating story of Mrs. Richards's girl life, her plays, her dolls, and her excursions. Any little girl will enjoy it, and older ones will chuckle over it. For the sixth, seventh, and eighth grades.

TAYLOR, BAYARD. *Boys of Other Countries* (Putnam). Boy life in Sweden, Egypt, Iceland, Germany, and Russia.

BURROUGHS, JOHN. *Birds and Bees; Squirrels and Other Fur-Bearers* (Houghton). Thoroughly delightful and authoritative nature books by one of the closest observers and most charming writers in this field. They offer a change from the Greek literature, and give a breath of out-of-door life.

MAETERLINCK, MAURICE. *The Children's Life of the Bee* (Dodd). An abridgment and adaptation of Maeterlinck's well-known nature classic.

ROBERTS, CHARLES G. D. *Jim* (Macmillan). A good story of a police dog in the Northern woods. Other good Roberts

stories are *The Feet of the Furtive*, *Children of the Wild*, and *Secret Trails* (Macmillan).

BAYNES, ERNEST HAROLD. *Polaris: The Story of an Eskimo Dog* (Macmillan). Very good. Other good animal stories by Baynes are *Jimmy: The Story of a Black Bear Cub*, and *The Sprite: The Story of a Red Fox* (Macmillan).

*ALCOTT, LOUISA M. *Little Women* (Little; Ginn). A pure, natural story of home life, of deep interest and fine influence.

*ALCOTT, LOUISA M. *Little Men* (Little). A sequel to *Little Women*, following the lives of another generation of children.

*FISHER, DOROTHY CANFIELD. *Understood Betsy* (Holt). One of the best modern stories of girl life, showing how a child may learn not only to take care of herself but to be helpful to others.

*KIPLING, RUDYARD. *Captains Courageous* (Doubleday). A tale of how a boy who thought too much of himself fell in with some Gloucester fishermen on a voyage, and was taught a number of valuable lessons by experience. Much the same moral reaction as in *Understood Betsy*.

AMICIS, EDMONDO DE. *Heart: a Schoolboy's Journal* (Crowell). A pure, sweet story of school life in Italy, useful not only for its pictures of Italian life but for its inspiring moral influence. In some editions the Italian title "*Cuore*" is used.

AGE: *Eleven to Twelve Years*

(For the young people's own reading in the eighth, ninth, and tenth grades — ages thirteen to fifteen.)

*VIRGIL. *The Æneid for Boys and Girls* (Macmillan). Abridged and adapted by Alfred J. Church. Not strictly a translation, but better at this stage than a translation. If read by the children themselves it should be done before the *Æneid* is read in high school in the Latin.

*MACAULAY, THOMAS B. *Lays of Ancient Rome* (Longmans). Heroic poems which all children enjoy.

SHAKESPEARE, WILLIAM. *Coriolanus* (Ginn, New Hudson Edition). Will be appreciated after reading the foregoing.

- *A GOOD YOUNG PEOPLE'S HISTORY OF ROME. Eva March Tappan's *The Story of the Roman People* (Houghton) is recommended. Guerber's *The Story of the Romans* (Am. Book Co.) is cheaper and fairly good.
- *PLUTARCH. *Lives*. Use Weston's edition, illustrated by Rainey (Nelson), or Ginn's *Plutarch's Lives*, a school edition.
- *SHAKESPEARE, WILLIAM. *Julius Cæsar* (Ginn, New Hudson Edition). Will be better understood after the preceding historical reading.
- CHURCH, ALFRED J. *Roman Life in the Days of Cicero* (Macmillan). A good picture of Roman life and manners during the Republic.
- *BULWER-LYTTON, SIR EDWARD. *The Last Days of Pompeii* (Scribner). Most children of ten who have read the foregoing books will find this story of real interest to them. If, however, they are not ready for it, defer the reading until later.
- HALL, JENNIE. *Buried Cities* (Macmillan). For children who have become interested in the life of the people of ancient times this story of the discoveries made in the ruined cities of Pompeii, Mycenæ, and Olympia will be enjoyed. This is especially true if *The Last Days of Pompeii* has been read.
- *WALLACE, GENERAL LEW. *Ben-Hur: A Tale of the Christ* (Harper). Gives an admirable idea of Roman life in the days of Nero and of the beginnings of Christianity in Rome.
- YONGE, CHARLOTTE. *Book of Golden Deeds* (Macmillan). A collection of short stories of all ages, emphasizing heroism and sacrifice.
- *LABOULAYE, ÉDOUARD. *The Quest of the Four-Leaved Clover* (Ginn). An adaptation of Abdallah, the best of Laboulaye's *Fairy Tales of All Nations*. A charming Oriental story with a deep moral influence. May be used in the seventh or the eighth grade.
- *CERVANTES, DON MIGUEL. *Don Quixote of the Mancha* (Dodd). This old Spanish classic is a favorite with children. The Knight of the Rueful Countenance is one of the great figures in the world of literature. The most attractive edition, though not

complete, is that in which the first part of the story is retold by Judge Parry and illustrated by Walter Crane. A good abridged edition of both parts is that edited by Wheaton (Ginn).

*DICKENS, CHARLES. *A Christmas Carol*. The best of Dickens's short sketches. Shows the joy of a kind heart. Included in Dickens's *Christmas Stories* (Ginn) together with *The Cricket on the Hearth*, *The Chimes*, *Mugby Junction*, and *The Seven Poor Travelers*.

*STEVENSON, ROBERT LOUIS. *Treasure Island* (Scribner; illustrated by N. C. Wyeth). The greatest of all pirate stories for young people. Boys at this age generally manifest an unmistakable thirst for gore. When this appears, it is better to give them a good pirate book than to let them find a bad one. Good for the seventh grade.

*MASEFIELD, JOHN. *Jim Davis* (Stokes). An adventure story that may be ranked with *Treasure Island*. It deals with smugglers and the coast guard in Devonshire. May be read in the seventh or the eighth grade.

*WIGGIN, KATE DOUGLAS. *Rebecca of Sunnybrook Farm* (Houghton). A delightful story of a little girl on a New England farm and at boarding school. Much of its subtle humor will perhaps be better appreciated a year or two later, but the story will be enjoyed by children of twelve or younger.

*WIGGIN, KATE DOUGLAS. *The Birds' Christmas Carol* (Houghton). A thoroughly wholesome and inspiring story, breathing the spirit of Christmas.

ROOSEVELT, THEODORE. *Roosevelt's Letters to his Children* (Scribner). Intimate personal letters that show the real man. Many of them are very amusing. Seventh or eighth grade.

GARLAND, HAMLIN. *Boy Life on the Prairie* (Harper). A vivid picture of pioneer life drawn from personal experience. Seventh or eighth grade.

FIELD, EUGENE. *A Little Book of Profitable Tales* (Scribner). Including *The Mouse and the Moonbeam* and several other well-known stories. Five are Christmas tales. Seventh or eighth grade.

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BOYESEN, HJALMAR HJORTH. *Modern Vikings* (Scribner). Tales of adventure and sport in Norway. Seventh or eighth grade.

AGE : *Twelve to Thirteen Years*

(For the young people's own reading in the eighth grade and upward, except as noted.)

*TAPPAN, EVA MARCH. *England's Story* (Houghton). Any other good English history will answer the purpose. To be used during this and the following year as a thread to connect the readings.

MARSHALL, HENRIETTA E. *Scotland's Story* (Stokes). Or some other good history of Scotland. Use this in the same way as the history of England, carrying the two along together.

*MALORY, SIR THOMAS. *The Boy's King Arthur* (Scribner). Malory's *Morte d'Arthur* rearranged and simplified by Sidney Lanier. The latter portion is for the most part in Malory's own language. (Time : sixth century)

MABINOGION. *Knightly Legends of Wales* (Scribner). Edited by Sidney Lanier. Contains the Welsh Arthurian stories and several of an earlier date. (Sixth century)

*LOWELL, JAMES RUSSELL. *The Vision of Sir Launfal* (Houghton). Aside from its beauty as a poem it is valuable at just this point as a footnote to the Arthurian stories.

BALDWIN, JAMES. *The Story of Siegfried* (Scribner). Germanic folklore.

BALDWIN, JAMES. *The Story of Roland* (Scribner). A delightful excursion into French history. Semilegendary. (778)

*SHAKESPEARE, WILLIAM. *Macbeth*. One of Shakespeare's greatest tragedies. The New Hudson Edition (Ginn) preferred. (1033-1056)

BULWER-LYTTON, SIR EDWARD. *Harold, the Last of the Saxons* (Dutton). A vivid picture of the conflict between Saxons and Normans for the mastery of England. It is in *Everyman's Library*. (1066)

- *PYLE, HOWARD. *The Merry Adventures of Robin Hood* (Scribner). This is probably the best retelling of the Robin Hood legends. It may be read by the children as early as the seventh or the eighth grade, but it belongs historically in this group. (1190)
- *SCOTT, SIR WALTER. *The Talisman* (Houghton). A picture of the Crusades. The great historical characters Saladin, Richard, and Philip are superbly drawn. Various editions. The Riverside Edition is recommended. (1193)
- *SCOTT, SIR WALTER. *Ivanhoe* (Houghton). The historic interest of *Ivanhoe* lies in its delineation of the character of Richard Cœur de Lion and the times of the third Crusade. Robin Hood and his men furnish the legendary element. It follows *The Talisman* and shows Richard after his return to England. Both these great novels are particularly valuable in inspiring in a boy the spirit of chivalry. Various editions. The Riverside Edition is recommended. (1194)
- PORTER, JANE. *Scottish Chiefs* (Scribner). Always inspiring to children, thoroughly healthful, and a valuable sidelight on Scottish history. (Fourteenth century)
- FROISSART, JEAN. *The Boy's Froissart* (Scribner). Edited by Sidney Lanier. The Chronicles retold in simple English. Covers both English and French history. (Fourteenth century)
- PERCY, THOMAS. *The Boy's Percy* (Scribner). From the *Reliques of Ancient English Poetry*, edited by Sidney Lanier. Stirring old ballads.
- OLCOTT, FRANCES JENKINS. *Story-Telling Ballads* (Houghton). Contains many of the old English and Scottish poem-stories.
- *CHAUCER, GEOFFREY. *The Chaucer Story Book* (Houghton). This edition by Eva March Tappan gives the stories that are best adapted to children.
- SHAKESPEARE, WILLIAM. *Henry IV*. The reading of one or more of Shakespeare's historical dramas during this year should depend upon individual conditions. Most children are not yet ready for them; some enjoy them. (1402-1413)

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- ***PYLE, HOWARD.** *Men of Iron* (Harper). A glowing story of knighthood in England in the days of Henry IV. May be read by young people several years earlier. Is placed here because of its coördination with other books in this group. (About 1400)
- ***STEVENSON, ROBERT LOUIS.** *The Black Arrow*. A story of a band of outlaws during the Wars of the Roses. The best edition is Scribner's, illustrated by N. C. Wyeth. (Last half of the thirteenth century)
- ***SCOTT, SIR WALTER.** *Quentin Durward*. A vivid picture of the life and times of Louis XI. The scene is laid in France and Burgundy. The Riverside Edition (Houghton) is recommended. (1450)
- ***MONVEL, L. M. BOUTET DE.** *Joan of Arc*. A good story of the life of the Maid of Orleans, translated from the French and published by the Century Company, with superb colored illustrations by the author. (1412-1431)
- ***SCOTT, SIR WALTER.** *Marmion*. This stirring poem, though its hero is fictitious, is a noble expression of the spirit of the Scottish invasion of England under James, and contains a fine description of the battle of Flodden Field. Get an edition of Scott's poems containing this and the two following poems. The Riverside Edition (Houghton) is recommended. (1513)
- SCOTT, SIR WALTER.** *The Lay of the Last Minstrel*. A song of border warfare and enchantment giving a good picture of Scottish manners and customs. (Sixteenth century)
- SCOTT, SIR WALTER.** *The Lady of the Lake*. A romance of love and war, more graceful than either of the two preceding poems, but less stirring. (Sixteenth century)
- ***CLEMENS, SAMUEL L. ("MARK TWAIN").** *The Prince and the Pauper* (Harper). A story of how an English boy, Tom Canty, changed places with the young English king, Edward VI. (About 1550)
- ***AINSWORTH, WILLIAM HARRISON.** *The Tower of London* (Dutton). Tells the story of Lady Jane Grey and her brief reign, draws the characters of Mary and Elizabeth, and gives a fine

idea of the Tower and of the political intrigues which went on within it. (1553)

SCOTT, SIR WALTER. *Kenilworth*. English life in the reign of Elizabeth. The Riverside Edition (Houghton) is recommended. (1560)

BENNETT, JOHN. *Master Skylark* (Century). A good story of England in the time of Shakespeare.

SCOTT, SIR WALTER. *Old Mortality*. The story of the Covenanters. Various editions; the Riverside (Houghton) is to be preferred. (1679)

SCOTT, SIR WALTER. *Rob Roy*. Valuable as a picture of society in Scotland early in the eighteenth century. Various editions; the Riverside (Houghton) is recommended.

*SCOTT, SIR WALTER. *Guy Mannering*. Perhaps, all in all, the greatest of Scott's novels. Various editions. Houghton (Riverside) or McKay to be preferred. (Eighteenth century)

SOUTHEY, ROBERT. *A Life of Nelson* (Houghton). An excellent biography, useful not only for its historical information but for its high ideals. (1758-1805)

MARTINEAU, HARRIET. *The Peasant and the Prince*. A picture of French society just before the French Revolution. Thoroughly wholesome and intensely interesting. A good edition at a low price is in Ginn's Classics for Children. (1789)

SPENSER, EDMUND. *Una and the Red Cross Knight and Other Tales from Spenser's Faerie Queene*, retold by N. G. Royde-Smith (Dutton). This is the best form in which these old tales have been adapted to the use of young people.

MOTLEY, JOHN LATHROP. *The Siege of Leyden* (Heath). A good introduction to Motley.

*KIPLING, RUDYARD. *Kim* (Doubleday). A fine story of soldier life in India. One of Kipling's best.

*MUIR, JOHN. *Stickeen* (Houghton). A spirited story showing the love between a dog and his master. Another good dog story, though not equal to *Stickeen*, is *The Story of Scotch*, by Enos A. Mills (Houghton). These books will afford a change from the historical reading.

AGE: *Thirteen to Fourteen Years*

(It will be well at about this point for the young people and their elders to take turns in reading aloud; or a reading club may be formed. A number of the books may be read silently.)

*IRVING, WASHINGTON. *Columbus* (Burt). An abridgment of *The Life and Voyages of Christopher Columbus*. A simpler life of Columbus is that by Elbridge S. Brooks (Lothrop).

KINGSLEY, CHARLES. *Westward Ho!* (Macrae-Smith). *Voyages and adventures of an English knight in the reign of Elizabeth*.

DIX, BEULAH M. *Soldier Rigdale* (Macmillan). A story of the *Mayflower* and the Plymouth colony.

PYLE, HOWARD. *Jack Ballister's Fortunes* (Century). *Adventures in the Virginia colony*. May be read earlier if desired.

TAPPAN, EVA MARCH. *Letters from Colonial Children* (Houghton). Delightful pictures of colonial life.

WILKINS-FREEMAN, MARY E. *In Colonial Times* (Lothrop). Tells of the adventures of a little girl in the Massachusetts Bay Colony.

*LONGFELLOW, HENRY WADSWORTH. *Evangeline*, *The Courtship of Miles Standish*, *Paul Revere's Ride*. These have probably been read in school several years earlier, but they will mean much more now. Also read *The New England Tragedies*. (Houghton, Complete Poems, Autograph or Cambridge Edition)

*WHITTIER, JOHN GREENLEAF. *Ballads of New England*, *Snow-Bound*. *Snow-Bound* has probably been read in school too early to be appreciated. It will be interesting now as a picture of New England life at the beginning of the nineteenth century. (Houghton, Complete Poems, Autograph or Cambridge Edition)

IRVING, WASHINGTON. *Knickerbocker's History of New York* (Putnam). The delightful humor and the exaggeration do not destroy its value as a sidelight on American history.

*COOPER, JAMES FENIMORE. *The Deerslayer* (Harper). The scene is laid during the period of the French and Indian Wars.

A representative piece of American fiction. If interested, follow this with another of the Leatherstocking Tales: *The Last of the Mohicans*, *The Pioneers*, or *The Prairie*, preferably the first. An abridged edition of *The Deerslayer* which omits some of the rather tiresome digressions and sharpens the narrative is edited by Miss Lansing and published by Ginn.

HAWTHORNE, NATHANIEL. *Grandfather's Chair* (Houghton).

A series of stories of New England life covering the most important events from the early settlements to the Revolution. May be read earlier, but belongs in this group.

HAWTHORNE, NATHANIEL. *Twice-Told Tales*.

HAWTHORNE, NATHANIEL. *Mosses from an Old Manse* (Houghton). The use of these books may be indicated by the reception given to *Grandfather's Chair*.

*IRVING, WASHINGTON, and FISKE, JOHN. *Washington and his Country* (Ginn). An abridgment of Irving's *Life of Washington* by John Fiske, to which Mr. Fiske has prefixed an introduction treating of the discovery and colonization of America and a continuation carrying the narrative from the time of Washington to the end of the Civil War.

*FRANKLIN, BENJAMIN. *Autobiography*. Not only valuable as a picture of life in the colonies and during the formative period of United States history but useful in showing how industry, frugality, and perseverance bring their reward. Also a fine example of vigorous English prose. Holt's edition, illustrated by E. Boyd Smith, is recommended. School editions are published at a lower price by most of the educational publishers.

*HOLMES, OLIVER WENDELL. *Grandmother's Story of Bunker Hill Battle*. Get the complete poems of Holmes (Houghton, Autograph or Cambridge Edition) and read also *A Ballad of the Boston Tea-Party*, *Lexington*, *Old Ironsides*, and other historical selections; also *The Chambered Nautilus* and *The Last Leaf*; and for humor, *The Deacon's Masterpiece* and *How the Old Horse won the Bet*. Some of these have doubtless been read earlier in school.

- *BRYANT, WILLIAM CULLEN. *Song of Marion's Men ; The Green Mountain Boys*. Get the complete poems (Appleton) and read also *To the Fringed Gentian, To a Waterfowl, The Planting of the Apple-Tree, Robert of Lincoln*, and as many more as time and interest indicate. Some will be familiar, but a rereading will help to fix them in the memory.
- *COOPER, JAMES FENIMORE. *The Spy* (Putnam). A stirring story of the Revolution. The scene is laid in New York State, on the Hudson. A good edition, abridged by omitting some of the digressions that do not interest young people, is published by Ginn.
- *COOPER, JAMES FENIMORE. *The Pilot* (Putnam). A story of the sea. Paul Jones is the hero.
- *HALE, EDWARD EVERETT. *The Man without a Country* (Ginn ; Little). An inspiration to patriotism. Illustrates the effect of Burr's treason.
- *PARKMAN, FRANCIS. *The Oregon Trail* (Ginn ; Little). Valuable not only for the history which it presents of the opening of the great West but as an example of the work of one of our best American historians.
- *DANA, RICHARD H. *Two Years before the Mast* (Macmillan). A story of adventure describing a voyage round Cape Horn to California in ante-railroad days. One of the best books of its type.
- *MELVILLE, HERMAN. *Moby Dick* (Dodd ; Ginn ; Dutton). A sea story of the old whaling days. Introduces a legendary white whale and tells of an exciting fight with the monster, resulting in the destruction of the ship. If this is enjoyed, try *Typee*, by the same author (Dutton, Everyman's).
- *HAWTHORNE, NATHANIEL. *House of the Seven Gables* (Houghton). One of the classics of American fiction.
- BROOKS, NOAH. *The Boy Emigrants* (Scribner). A story of the "Forty-niners." *The Boy Settlers* follows.
- STOWE, HARRIET BEECHER. *Uncle Tom's Cabin* (Houghton). Interesting as a story and important because of the influence which it had in creating a sentiment against slavery.

LODGE, HENRY CABOT, and ROOSEVELT, THEODORE. *Hero Tales from American History* (Century). A collection of stories inspiring courage, manliness, and patriotism, as well as giving interesting historical data.

HAGEDORN, HERMANN. *The Boys' Life of Theodore Roosevelt* (Harper). Contains both biography and inspiration.

*GARLAND, HAMLIN. *A Son of the Middle Border* (Macmillan). This is both biography and history. The author describes his boyhood in Wisconsin, Iowa, and the Dakotas during the 60's and 70's, his struggles in New England in getting an education, and his gradual rise to success. It is an inspiration to hard work and persistence. *A Daughter of the Middle Border* (Macmillan) traces the life of his mother in the West at an earlier period.

HALE, EDWARD EVERETT. *A New England Boyhood* (Little). This delightful biography goes back to the 20's and 30's in New England and gives an excellent picture of those days.

MEADOWCROFT, W. H. *Boy's Life of Edison* (Harper). Another inspiring life story.

GREELEY, ADOLPHUS W. *True Tales of Arctic Heroism in the New World* (Scribner).

GRENFELL, WILFRED T. *Adrift on an Ice-Pan* (Houghton). Thrilling adventures of a heroic physician in Labrador.

RICHARDS, LAURA E. *Florence Nightingale, the Angel of the Crimea* (Appleton). An inspiration to service.

*CONRAD, JOSEPH. *Youth* (Doubleday). No one who loves stories of the sea should fail to become acquainted with Conrad by the time he reaches high-school age if not before. *Youth* is perhaps the best introduction. This may be followed by *Typhoon* and *Lord Jim*.

*COLERIDGE, SAMUEL TAYLOR. *Rime of the Ancient Mariner* (Putnam; Ginn). One of the greatest narrative and descriptive poems in all literature.

*GRAY, THOMAS. *Elegy in a Country Churchyard*. This and the foregoing poem will probably be read in school, but if not, they should not be overlooked for outside reading. Various editions.

It is included with *Goldsmith's *Deserted Village*, *The Traveler*, etc. in a volume of the *Standard English Classics* (Ginn).

*HUGHES, THOMAS. *Tom Brown's School-Days*. Not only the best description of English school life ever written but the most thoroughly attractive presentation of the manly elements of a boy's character. (Ginn; Macmillan; Houghton)

MAETERLINCK, MAURICE. *The Blue Bird* (Dodd). A fanciful drama of children and the search for happiness. Whether or not the symbolism is appreciated, the story will be enjoyed.

*IRVING, WASHINGTON. *Alhambra* (Ginn; Macmillan). The Moorish legends associated with the old palace at Granada.

*SHAKESPEARE, WILLIAM. *The Merchant of Venice*.

SHAKESPEARE, WILLIAM. *Romeo and Juliet*. These two plays of Shakespeare will be enjoyed by many young people at this age. If the *Merchant of Venice* has been spoiled by an exhaustive study in the English class, better let it alone.

*DICKENS, CHARLES. *Pickwick Papers*.

*DICKENS, CHARLES. *David Copperfield*.

DICKENS, CHARLES. *Old Curiosity Shop*. Editions of Dickens are almost numberless. The best handy edition is probably the Oxford India Paper Edition (Oxford Univ. Press); the best cheap edition is *Everyman's* (Dutton). Attractive illustrated editions of *David Copperfield*, *Pickwick*, *The Old Curiosity Shop*, and several others are published by Macrae-Smith.

CLEMENS, S. L. ("MARK TWAIN"). *Innocents Abroad* (Harper). A thoroughly representative example of American humor. Also useful for its pictures of travel and its shrewd observations on men and things. *Roughing It* and *Life on the Mississippi* are also good if more of this type is demanded.

TAYLOR, BAYARD. *Views Afoot* (Putnam). Admirable sketches of European life and travel.

AUSLANDER, JOSEPH, and HILL, F. E. *The Winged Horse* (Doubleday). A book about poets and poems. For young people who show an interest in poetry.

AGE: *Fourteen to Eighteen Years*

(To be read either silently or orally in the family or in a club. In school, for the ninth grade through the twelfth grade.)

- ***RUSKIN, JOHN.** *Sesame and Lilies* (Putnam; Ginn). Inspiring and helpful talks on the subject of books and reading.
- ***HOMER.** *The Iliad*. Bryant's translation in English verse (Houghton) is most likely to be appreciated, though for more mature readers Chapman's is probably the best. Pope's translation is a noble poem, but not Homeric.
- ***DICKENS, CHARLES.** *A Tale of Two Cities*. A gripping story of life in France during the French Revolution. The two cities are London and Paris. Of Dickens's other novels the best not yet mentioned are probably *Bleak House*, *Nicholas Nickleby*, *Dombey and Son*, *Our Mutual Friend*, and *Martin Chuzzlewit*. Read as many as time and interest indicate. They never grow old.
- ***THACKERAY, WILLIAM MAKEPEACE.** *Henry Esmond*. Probably the best novel with which to begin the reading of Thackeray. A year later read *Pendennis* and *The Newcomes*. *Vanity Fair* is better appreciated when one has reached maturity. One of the best editions of Thackeray is Dent's, in thirty volumes. Burt's is very good. *Everyman's* is fair, and cheap.
- ***SHAKESPEARE, WILLIAM.** *As You Like It*; *Hamlet*; *King Lear*. These three plays of Shakespeare — the first, his representative comedy, the last two his greatest tragedies — are suggested as completing, with the plays previously recommended, the minimum course in Shakespeare. Don't force the reading of them. The reading of the last two and some of the following books should be deferred until there is a real appreciation. Some of them will doubtless be read in the English class in high school.
- ***MILTON, JOHN.** *L'Allegro*, *Il Penseroso*, *Ode on the Morning of Christ's Nativity*, *Lycidas*, *Comus*, and perhaps the *First Book of Paradise Lost*, but none of Milton if it is not enjoyed. *Complete Poems* (Houghton).

- *TENNYSON, ALFRED. *Enoch Arden*; *Idylls of the King*. The former, a narrative of love and sacrifice; the latter, a retelling of the Arthurian legends. Complete Poems, Autograph or Cambridge Edition (Houghton).
- *"ELIOT, GEORGE." *Silas Marner* (Crowell; Dutton, Everyman's). An intensely human story, written from the heart. Like others of George Eliot's novels, its strength lies in its portrayal of character.
- *"ELIOT, GEORGE." *The Mill on the Floss* (Crowell; Dutton, Everyman's). A strong narrative, in which love is opposed to selfishness and in which is shown the folly of revenge.
- "ELIOT, GEORGE." *Romola* (Crowell; Dutton, Everyman's). A thrilling story of Florentine life in the days of Lorenzo de' Medici and Savonarola. The lesson which it emphasizes is the degeneration of character resulting from doing what is pleasant rather than what is right.
- *HUGO, VICTOR. *Les Misérables*. Not necessarily the entire story, for young people often tire of its digressions and its philosophy. An abridgment, called *Jean Valjean*, in the series of *Classics for Children* (Ginn), contains the main thread of the narrative — the absorbing story of its principal character. Other novels by Hugo especially recommended are *Ninety-Three* and *Toilers of the Sea*.
- *POE, EDGAR ALLAN. *The Fall of the House of Usher*, *A Descent into the Maelstrom*, *The Gold Bug*, and *The Masque of the Red Death*. Read also, of Poe's poems, *The Raven*, *Lenore*, *Israfel*, *The Bells*, *Annabel Lee*, *Ulalume*. Selections from Poe in the *Standard English Classics* (Ginn) contains all these and several other tales and poems in one volume. A good selection of the tales alone is published by the Century Company.
- SAINT-PIERRE, BERNARDIN DE. *Paul and Virginia* (Houghton). A wholesome, old-fashioned love story.
- AUSTEN, JANE. *Pride and Prejudice*. This is probably Miss Austen's best work, and is far better reading for young people than more highly spiced fiction. It is natural and healthful. The Macrae-Smith edition is recommended.

- *BURNS, ROBERT. Poems. At least *The Cotter's Saturday Night*, *To a Mouse*, *Bannockburn*, *For a' That*, *Bonnie Doon*, *Afton Water*, *Of a' the Airts*, and others of the songs. The best of Burns for young people is included in *Ginn's Selections*, edited by Dow. A good edition of the *Complete Poems* is the *Autograph* or the *Cambridge*, published by Houghton.
- *GOLDSMITH, OLIVER. *The Vicar of Wakefield*. A story of English country life full of humor and of homely wisdom. Its greatness lies in its simplicity. The Ginn edition in *Classics for Children* is good. (Eighteenth century)
- *BLACKMORE, R. D. *Lorna Doone* (Macrae-Smith). A charming romance, the scene of which is laid in England at the beginning of the eighteenth century.
- *TOLSTOI, LYOF NIKOLAEVITCH. *Where Love is, There God is Also*. The story of a Russian shoemaker. This is in the volume *Russian Proprietor and Other Stories* (Crowell). If more of Tolstoi is desired read some of the "other stories" and also *Master and Man* (Crowell).
- *THOREAU, HENRY D. *Walden* (Houghton). A delightful book of out-of-door life, full of the poetry of nature. Thoreau still remains the most penetrating of American nature writers. *Camping in the Maine Woods*, *Cape Cod*, and *Canoeing in the Wilderness* (Houghton) are also charming nature books.
- *A GOOD BRIEF ANTHOLOGY OF ENGLISH POETRY. There are many from which to select. *Palgrave's Golden Treasury* is excellent within its limits, including only songs and lyrics of the British poets. There is an attractive edition with illustrations by Maxfield Parrish (Duffield). The *Oxford Book of English Verse*, edited by A. T. Quiller-Couch (Oxford), is broader and on the whole is perhaps the best of the older collections. *Kenneth Grahame's The Cambridge Book of Poetry for Young People* (Putnam) is simpler and a little more recent. *Hall's Types of Poetry* (Ginn) is competently edited and classifies its selections under the various verse forms. The *Home Book of Verse for Young Folks*, edited by Burton E. Stevenson (Holt), the earlier portions of which have been recommended

under "Age: Six to Seven Years," contains some five hundred poems graded for children from six to sixteen. Poems of Youth and Poems of Today, edited by Alice C. Cooper (Ginn), are two collections of the best contemporary verse. High Tide, edited by Mrs. Waldo Richards, is also a good modern anthology for high-school grades (Houghton). Gayley and Flaherty's Poetry of the People (Ginn) is made up almost entirely of ballad and folk poems. Come Hither, edited by Walter de la Mare (Knopf), is a beautiful but rather expensive volume for young people and contains more modern poetry than most collections. The Boy's Book of Verse (edited by Helen Dean Fish) and The Girl's Book of Verse (edited by Mary G. Davis), companion volumes (Stokes), range between the ages of twelve and eighteen. Agnes Repplier's Book of Famous Verse (Houghton), graded for about fourteen years, is very satisfactory. Untermeyer's This Singing World (Harcourt) and Sara Teasdale's Rainbow Gold (Macmillan), already mentioned, are well-selected collections of modern poetry. Miss Shute's Land of Song, Book II (Silver), is excellent. Other simpler anthologies for younger children have been mentioned under "Age: Six to Seven Years."

*BROWNING, ROBERT. An edition of the simpler narrative poems, known as The Boy's Browning (Page), is a very good introduction to the poet. Notwithstanding the title, it is quite as good for girls as for boys. Read at least The Pied Piper of Hamelin, How they brought the Good News, The Lost Leader, Hervé Riel, and Incident of the French Camp.

*WORDSWORTH, WILLIAM. Poems (Ginn; Houghton; Macmillan). At least Lyrical Ballads, The White Doe of Rylstone, Laodamia, Ode on Intimations of Immortality, and some of the sonnets. Wordsworth's philosophy is better appreciated later, but this poetry appeals to the young because of its transparent simplicity.

*LAMB, CHARLES. Essays of Elia, First Series (Burt). These models of familiar English should not be overlooked. Their quaint humor is a distinct note in English literature.

*HOLMES, OLIVER WENDELL. The Autocrat of the Breakfast-

Table (Houghton). A rare combination of wit, philosophy, and good sense, showing Dr. Holmes at his best. Useful to stimulate thought. The other two "Breakfast-Table" books, *The Professor at the Breakfast-Table* and *The Poet at the Breakfast-Table*, also the later volume, *Over the Teacups*, are almost as good.

*RIIS, JACOB. *The Making of an American* (Macmillan). An autobiography which tells of the struggles of a foreign youth making a place for himself in this country. Professor Steiner's *From Alien to Citizen* (Revell), another autobiography, tells a similar story. Edward W. Bok's *A Dutch Boy Fifty Years After* (Scribner) is another of the same sort. Mary Antin's *The Promised Land* (Houghton) is along the same line and will be of greater interest to girls. Booker Washington's *Up from Slavery* (Doubleday) tells how the author, once a slave, gained an education and helped thousands of others of the Negro race to become educated and useful citizens. All these books, in addition to their biographical interest, are incentives to perseverance and success.

*A GOOD INSPIRATIONAL BOOK DEALING WITH LIFE PROBLEMS. There is nothing much better than Samuel Smiles's old books, *Self-Help*, *Character*, and *Thrift* (Burt's Home Library), but to some they will seem a little antiquated. More modern books are Jenks's *Life Questions of School Boys* (Association Press) and Laura A. Knott's *Vesper Talks to Girls* (Houghton). Dodd's *Fiber and Finish* (Ginn) is an admirable treatment of character and behavior. O. S. Marden has a number of books in which success is made the leading motive. *Pushing to the Front*, *Making Life a Masterpiece*, and *He Can who Thinks he Can* (Crowell) are perhaps the most useful of them.

The foregoing list comprises some three hundred and fifty books, about one third of which are starred. In reviewing the authors represented a few of the great

names of literature will be missed, but only a few, and those better adapted to the mature mind than to the young. We are not planning that the boy or girl shall finish his reading at the age of eighteen, but that he shall have only fairly begun it.

It may perhaps have been discovered that the underlying idea of the course is to give the child what is most likely to interest him at a given age. We begin with the nursery jingles, which fall pleasantly upon the ear before the mind takes much thought of what they mean. Then follow the fairy tales, commencing as soon as the child can understand them and continuing until — well, it is doubtful if we ever grow too old for a good meaningful fairy tale. With the fairy stories come the fables and the myths, each leading in a different direction. The fables, in which conversational animals form an important part, point the way to true stories of the brute creation — stories which inspire a love for animals and a disposition to be kind toward them; and these, in turn, bring us to natural-history stories, encouraging the scientific impulse and leading the child to observe and investigate. The myths, on the other hand, lead to the ancient legends, which are semi-historic; and they, in turn, to history. It will be seen that the reading to the child during the tenth to eleventh year of his age centers about Greek history, for the eleventh to twelfth year about Roman history, for the twelfth to thirteenth year about the history of England, and for the thirteenth to fourteenth year

(eighth grade) about American history. This conserves interest and leads to a better understanding of the readings. American history is placed at about the age when the child will be studying it in school, and the reading will thus furnish side lights on his study. Stories of people and places, the beginnings of geography, should begin at about the age of five or six, and stories of travel and adventure, of which *Robinson Crusoe* is the first, may begin a year later. Poetry should extend from Mother Goose to Shakespeare. Here we have all the elements of literature for children: folklore (including fairy tales, fables, and myths), nature stories, geography, history, fiction, poetry. Arrange them as your boy or girl can best assimilate them, but try not to neglect any side of the course. That side which appeals to the child's temperament will naturally occupy the prominent place, but all should receive some attention before the high school has been reached.

It will be seen that this list makes little distinction between books for boys and books for girls. Good literature is universal in its interests. A book which is written for any sex or class is not well-rounded literature. In so far as it is exclusive, it loses its claim to high standing. It is true that boys are attracted to stories about boys, and girls to stories about girls, but this is, after all, a surface attraction. If a book is human, it is interesting to either sex; if it is not human, it is not real literature. No girl will decline to read *Gulliver's Travels* because Gulliver was a boy, and no

boy will turn from *Alice in Wonderland* because Alice did not happen to be Tom.

The upper years of this list contain a number of books that the parents or teachers may never have read, and that are quite as good reading for them as for the young people. Might it not be well to let some of these classics supplant the latest novel in the adult reading?

I have said nothing about books of applied science, arts and crafts, inventions, and amusements. These are not literary, and do not find an appropriate place in a course of reading in which parents and children unite. They are, however, important, and every child should be provided with such of them as he needs. Among the best of this class are the following:

SCIENCE. Fabre's *The Wonder Book of Chemistry*; Clarke's *Boys' Book of Physics*; Caldwell and Meier's *Open Doors to Science*; Collins's *The Book of the Microscope*; Ball's *Starland*; Murphy's *Beginner's Guide to the Stars*; Holland's *Butterfly Book* and *Moth Book*; Mathews's *Book of Birds for Young People* and Mathews's *Field Book of American Trees and Shrubs*; Parsons's *How to know the Wild Flowers*; Patterson's *How to have Bird Neighbors*.

ARTS AND CRAFTS. Harper's *Machinery Book for Boys* and Harper's *Electricity Book for Boys*; Hall's *Home Handicraft for Boys* and Hall's *Home-made Toys for Girls and Boys*; Hall and Perkins's *Handicraft for Handy Girls*; White's *How to make Baskets*; Lescarbours's *Radio for Everybody*; Beard's *Things Worth Doing and How to Do Them* and Beard's *Little Folks' Handy Book*; Collins's *Amateur Electrician's Handbook* and Collins's *Amateur Mechanics*; Meier's *School and Home Gardens*; Foster's *Housekeeping, Cooking and Sewing for Little Folks*; Judson's *Child Life Cook Book*.

AMUSEMENTS. Harper's Indoor Book for Boys and Harper's Outdoor Book for Boys; Carrington's Boys' Book of Magic; Elliot and Forbush's Games for Every Day; Seton's Book of Woodcraft and Indian Lore; Kephart's Camping and Woodcraft; Graham and Clark's Practical Track and Field Athletics; Verrill's Boy Collector's Handbook; Moses's Treasury of Plays for Children; Mackay's Patriotic Plays and Pageants, Plays of the Pioneers, and The Silver Thread; The Tony Sarg Marionette Book; and a number of others along the same lines.

Every healthy boy and girl likes to work with the hands and should be given an opportunity to do so. It is as important to keep a child from becoming abnormally bookish as it is to lead him to love books. A workbench, a butterfly net, a box of raffia, a battery or two, and a few such books as I have mentioned supply the necessary corrective.

IV

READING IN THE SCHOOL

IN all our courses of elementary instruction reading is properly awarded the first place. It is the one fundamental study. All other branches depend upon it for the means of expression, since oral instruction can at best play but a small part in any general scheme of education. Reading is thus the door to learning, the gateway into that garden of the Hesperides where golden fruit hangs ready to be plucked, — dragon-guarded, it is true, as everything is that is worth the having, yet within the reach of him who has the will to take and eat.

The importance of reading as a study in our schools has led to a search for easy methods, philosophic methods, all sorts of methods by which the child may be inducted into its delights and mysteries. It is not the purpose of this book to discuss methods. Such a treatment would require a volume in itself, and a number of such volumes already have been written. The subject has not only been covered; it has been immersed. More important than *how* to read is *what* to read; for, as we have said, the process of reading is merely a skill, whereas the thing read is a possession which affects character and life.

The evolution of the school reading book forms an interesting chapter in the history of education, and a brief résumé of the steps by which it has reached its present state may help us to appreciate our blessings.

The first reading book prepared for schools was the "hornbook," found in England as early as A.D. 1450. It was properly no book at all, but a flat piece of wood with a handle, like a paddle. On its face was pasted a sheet of paper two or three inches wide and about twice as long, upon which were printed the alphabet in both large and small letters, the vowels, and several columns of *ab's*, *eb's*, and *ib's*, followed by the ritualistic phrase "In the Name of the Father, and of the Son, and of the Holy Ghost, Amen," the whole closing with the Lord's Prayer. Some hornbooks had certain letters of the alphabet arranged in the form of a cross, giving rise to the expression "crisscross row," meaning the first steps in learning to read. Others had a rudely engraved Greek cross, followed by the letters in horizontal rows. The paper was protected by a thin sheet of horn, which gave the device its name.

A variation of the hornbook was the battledore, originally a wooden bat, used in the game of battledore and shuttlecock, as the racket is used in tennis. It was of solid wood and in shape and size much like the hornbook. The similarity suggested to some ingenious teacher the idea of popularizing the art of learning to read by putting the alphabet on one side of the bat. Hence the battledore became a primer as well as a

means of sport, and later, when primers were printed on cardboard and on paper, the name "battledore" was retained as the name of the printed book.

It is believed that the battledore never made its way across the Atlantic, but we know that the hornbook was used in our early colonial schools until displaced by the *New England Primer*.

Another interesting variation of the hornbook is described by Prior in his poem "Alma; or The Progress of the Mind" (1718):

To Master John the English maid
A horn-book gives, of gingerbread;
And that the child may learn the better,
As he can name, he eats each letter.
Proceeding thus with vast delight,
He spells and gnaws from left to right.

This form of acquiring knowledge is similar to that advocated by the German educator Basedow and actually carried out in some schools both in Germany and in England: the making of cakes with a letter stamped on each, and allowing the pupils to eat their alphabet as they mastered it. The idea is in line with Bacon's statement that there are certain kinds of literature which should be "chewed and digested."

It is significant that the early primers, including the hornbook, were intended for religious instruction. The church and the school were not as widely separated then as now, and the primer was the vehicle of the earliest formal religious teaching. The word "primer"

was also used to designate a book of private devotions used in the Anglican Church.

Henry VIII caused the issue of both Catholic and Protestant primers at different periods of his career. Melanchthon and Luther prepared primers, Melanchthon's beginning with the words "Philipp Melanchthon desires the salvation of all children" and containing the alphabet, the Lord's Prayer, the Ave Maria, several Psalms, the Commandments, the Sermon on the Mount, and other selections from the Scriptures.

The *New England Primer* was the first and most important schoolbook printed in this country. It reflected in a marked degree the Puritan spirit of the age which produced it. The book opens with a series of scriptural quotations and closes with Mr. Cotton's catechism, quaintly denominated, "Spiritual Milk for American Babes, Drawn from the Breasts of Both Testaments for their Soul's Nourishment." The first purpose of the *New England Primer* was to instill religious doctrine and to build character. In this it was abundantly successful, and its impress was left upon a generation of sturdy New Englanders who have never failed to give credit for its influence.

The *New England Primer* was first published about 1690 by Benjamin Harris, at the London Coffee House in Boston, and held a place in the American schools for more than a century and a half, though the last half-century was a period of gradual decline. A great many editions were printed by various publishers, each pub-

lisher changing the contents to suit his own religious views or the changing conditions of the times. The first editions contained frightful portraits of the reigning English sovereigns; but in 1776 George III was displaced by John Hancock, and a few years later Hancock gave way to George Washington.

About a hundred years after the issue of the *New England Primer* Noah Webster's *Spelling Book*, familiarly known as the "Blue-back," was published at Hartford (1783). This was a primer and reading book as well as a speller, and practically covered the ground of the *New England Primer* with less of theology and more of word drill. Children no longer read the harrowing tale of Mr. John Rogers consumed at the stake, but of the boy who stole apples and was pelted first with turf and then with stones. There was something of human interest in the book, though the formal didactic element was still strikingly prominent.

The "Blue-back" speller was the leading American schoolbook for half a century or more. It is estimated that more than eighty million copies have been printed and sold. Its distinguished author, in addition to producing his monumental dictionary and a simplified version of the Bible, issued a reader to follow the speller, advertising it as "calculated to improve the mind and refine the taste of youth and also to instruct them in Geography, History and Politics of the United States." Notwithstanding its ambitious purpose it did not achieve any such popularity as that gained by the

spelling book, and was quite overshadowed by the *English Reader* of Lindley Murray, which contained poetical selections as well as moral stories and rather somber didactic discussions. With its *Introduction*, and its *Sequel*, it formed a three-book series, the first graded series of readers ever printed. Before this time the reading book which followed the primer in the school curriculum was the Bible.

No really important development in reading books occurred during the first half of the nineteenth century, though series varying in extent from three to seven books were issued by Picket, Worcester, Putnam, Pierpont, Cobb, Goodrich ("Peter Parley"), Swan, and Tower. Pierpont's series emphasized good literature; Cobb's made the first successful attempt to grade the lessons, and placed at the head of each lesson the new words to be found therein.

In 1850 appeared McGuffey's Readers, on the whole the most successful series of school reading books ever published in this country. They united the literary features of the *English Reader* and the grading of Cobb's, the moral tales of the "Blue-back" spelling book and the didactics of the *New England Primer*, — all modified and modernized to suit the growing educational needs of the times. Of course McGuffey had competitors, and within a decade Sanders, Hilliard, Parker and Watson, Marcius Willson, and several others of lesser note had entered the field. Willson was the only one who offered anything new. His scheme embraced every branch of

knowledge known to man, including chemistry, zoölogy, history, physiology, natural philosophy, and architecture. The moral stories, too, were not wanting: witness the downward course of "Lazy Slokin," who becomes successively a loafer, thief, and murderer, and drags his baneful career through four or five lessons, which alternate with scientific disquisitions upon the claws of birds and the breathing of fishes.

School readers always come in flocks. After the McGuffey-Sanders-Willson period there was nothing new for about thirty years, when educational progress — or the competition of schoolbook publishers — led to another era of production, which brought forth Appleton's, Barnes's, the New Franklin, and a little later Harper's and Stickney's. This group held the field until the beginning of the new century. Since that time there has been a more marked advance than at any period since the publication of the McGuffey books.

It is significant that all the older books emphasized the content and paid but little attention to the means by which the content was acquired. The aim was to teach religion or morals or literature or science, and the pupil learned to read by reading. But with the growth of modern pedagogy and the rise of the analytic spirit came the effort to smooth the path of learning by improving the mechanical process. This resulted in a more careful grading of the selections and building up of the vocabulary, frequent reviews to fix the knowledge

already gained, the introduction of object lessons and games, and the dramatization or acting out of the sentences by the pupil.

Modern school readers are of many kinds and built on many theories. There is the phonetic reader, which concerns itself chiefly with the mechanics of reading, enabling the child to recognize words quickly and easily through similarity of sound and relationship of structure. There is the "study," or "work type," reader, which in vocabulary and in method treats reading essentially as a means of acquiring the other studies of the curriculum. There is the child-life, or everyday, reader, intended especially for beginners, in which the content or background is the everyday experiences of children in school, at home, or on the playground. There is the "useful information" reader, a lineal descendant of Marcius Willson's books, which aims to present all sorts of knowledge except the knowledge of literature. There is the folklore reader, composed exclusively of classic myths, fairy tales, and fables. There is the nature reader, limiting itself for the most part to the life and growth of plants and animals. And finally, there is the literary reader, which aims to introduce to the child the best that has been sung or told by poet or novelist or historian or biographer, and which not only provides content but develops taste and character. These are types. The reading program should contain something of all of them, and the best basal series is that which covers most of these interests in their appro-

priate grades, and which does it in literary form. A literary reader need not be confined to classic material, but must present all its material in the form of real literature; and real literature means simply the skillful telling of something worth while by men and women of taste who know how to use the language. It has a charm of its own, whatever its subject, and children should be taught to know and love it. School readers must first of all teach the child to read. When that has been done they should introduce him to the best writers and guide him into the realm of books.

While primary reading books are necessarily built in a somewhat mechanical way and upon definite constructive lines, they must have a content that appeals. In a primer "the highest art is to conceal art"; for it is as impossible to make a child love reading when taught by purely mechanical means as it is to make him realize the beauty of the snowy heron by showing him the skeleton of one. On the other hand, it is quite as futile to expect him to learn quickly by giving him stories and memory gems and useful knowledge unless there is beneath them a well-defined constructive framework. Our fathers learned without this aid, but they learned laboriously, and their learning was not unmingled with tears.

Teachers differ as to the value of a basal reader above the fourth grade. Some would discard it altogether at that point and devote the reading period thereafter to extended classics. This plan has some merit, but it

fails in that it limits the child's horizon to the few complete pieces of literature which he is able to read in the classroom or as supplementary work. A good basal reader above the fourth grade is not an end in itself. It does not supply all the literature that the pupil should read, but is a guide and an inspiration, opening to him new doors and giving him examples of the work of the best writers, both classic and contemporary, as well as a desire to read and know them better. Shorter poems and a few brief prose classics may be given entire, but in most cases an extract must suffice — an extract, however, which should be a unit in itself.

When we come to supplementary reading the field is still wider. We have books of literature, biography, history, geography, nature study, and the arts and sciences. The books, however, which give inspiration and cultivate a taste for good reading are those which should dominate the reading period. De Quincey has classified all books as "books of knowledge" and "books of power." The classification is a most useful one. We need in the reading class the books of power, those which not only instruct but which move or delight us.

The reading of literature has come to be known as "recreational" reading in distinction from reading of the "work type." The designation is likely to mislead; for while this sort of reading should be recreational in the common meaning of the term, — that is, as a source of pleasure or of relief from severer studies, — it

should be more than that. "Recreational" should here be understood in its etymological sense of recreating, causing to be born again, into a new world of culture, a culture that embraces both taste and character. No merely scientific or instructive book should be allowed to usurp the place of the book which touches the heart. The meaning of all true literature, as Carlyle says of the meaning of song, "goes deep."

V

THE TEACHING OF LITERATURE

IN the best schools the teaching of reading, at least above the first grade, becomes, in fact, the teaching of literature; for as we have already said, reading is after all only a key, and a key, however ornamental, is a useless thing unless we use it to unlock something. Therefore the important thought when we put this key into the hands of children is to show them how to open doors, what doors to open, and what treasures may be theirs if they choose wisely.

Over the door of the library in ancient Thebes was an inscription which read "Medicine for the Soul." That is what good books are. Some books are tonics, bracing us to high endeavor; others are sedatives, bringing us peace when we are overwrought, and quiet when we are weary; others are specifics for definite weaknesses and failings, and if applied in childhood will work positive cures. For example, if the imagination is weak, poetry and fairy tales will strengthen it; if the power of observation is dull, nature studies or books of popular science will stimulate it; if ambition is lacking, biographies of great men and women will arouse it; if the logical faculty or the appreciation of cause and effect is feeble, history will improve it.

Books are a remedy for every ill, a cure for every weakness.

But I like to think of books as food rather than medicine, as the natural nourishment of a healthy, growing mind. No mind can develop normally without it; minds that do not have it are stunted, retarded, atrophied. The fruits of reading are as essential to the mind as bread is to the body. Says Ruskin, "Bread of flour is good; but there is bread, sweet as honey, if we would eat it, in a good book."

We sometimes speak of a "bookish" man as one who is removed from the vital currents of life and cloistered in a sort of eternal dreamy solitude, but it is a distortion of language to use the word "book" in such a connection. Men who are by nature reflective and solitary naturally choose books that fit their type of mind; men who are active and in touch with modern issues choose books that give them vital thought upon these issues; but no one who thinks and wishes to think efficiently can neglect to put himself in touch with the great thinkers who have wrestled with the same problems that we face. "Bookish," with its disparaging suffix, has been made a contemptible word. I wish there were such a word as "bookly," to rank with "kingly" and "lordly," as describing one who knows books intimately and draws from them the vital strength and culture that they contain.

The teaching of literature may begin very early. The best of the Mother Goose rimes form an excellent intro-

duction to the appreciation of rhythm and verse. I shall have more to say about them in a later chapter. The old folk tales, in their directness, their simplicity, and their vivid action, exemplify features that are found in the best literature. Besides introducing a host of interesting human personalities they abound in elves and fairies and talking animals which open to the child a new world, the world of the imagination. The classic fables are useful for their ethical influence. It is not wise to emphasize the moral, but a question will generally enable children to make the application for themselves, and often even a question is unnecessary. Ideas of right and wrong appeal to a child of six or eight with more force and distinctness than to older children, who have learned to temporize. Little folks always like the mouse who paid his debt by gnawing the rope and setting the lion free; they are glad that the honest woodcutter told the truth about his ax and that the lying woodcutter was punished for his dishonesty; they think the greedy dog that lost his bone in the water got what he deserved and that the country mouse who preferred her simple supper of grain in safety was wiser than the city mouse who had cheese and was chased by dogs. They will gladly talk about these things if they are given a chance, and they may even argue among themselves about them. If a difference of opinion develops, it is a hopeful sign. It shows that they are learning to think as well as to read.

Besides the fable there are other types of literature well suited to childhood which may be read in a simple form as early as the third grade. There are the Indian myths and legends — Hiawatha, Nokomis, Minnehaha, Pau-Puk-Keewis. There are the Scandinavian myths — Fenrir the Wolf, Loki the crafty one, Thor with his hammer, and Idun with her magic apples, strong, primitive, dramatic characters that all children love; and there are the Greek myths, more refined and poetic than the Scandinavian and important as a key to much of the literature that one will meet in adult life. Unless one becomes familiar with these myths much of the finest poetry will be a sealed book, for the Greek myths have stimulated poets in all ages, and great literature is filled with allusions to them. Hermes driving his white cows across the blue pastures of the sky; Iris and her rainbow bridge; Apollo guiding the Chariot of the Sun, and Phaëthon letting the horses run away; Persephone bringing springtime to the earth; Pandora, through her disobedience, letting loose all ills upon mankind but keeping hope behind — all these myths are full of poetry. Children may at first read them only as pretty stories, but they will remember them and long afterwards, in mature years, the full meaning will flash upon them. The wise teacher will not attempt to explain too fully the symbolism of the myths. Some children will readily see their significance; others will not be able to see farther than the story on the surface. Let each one take what he can absorb.

There are the Bible stories. Many will have heard these in Sunday school, but what of the children who do not go to Sunday school? I was surprised a few years ago, when investigating the matter of Biblical knowledge in the schools, to find how many children had never heard of Moses or Joseph or Daniel or even David. These great heroes of Judea should at least be as familiar to the children in the public schools as are the heroes of Greece and Rome, and without reference to creed or sect it is our business to make them so.

The stories of olden times lead naturally to those of the men and women of a later age, and we reach the subject of biography. Children love to hear true stories of modern life as well as wonder stories of the long ago; the lives of such men as Columbus and Washington and Stevenson and Hans Andersen always attract them. Biography is the logical preparation for history. Children are interested in the doings of individual men before they care much for the doings of men in the mass.

Then there is poetry, and the teaching of poetry may begin as early as the second grade; jingles, or mere verse, may be read a year earlier. How shall poetry be taught? Certainly not simply as a reading exercise. Some teach it in that way and wonder why children do not care for it. They even conclude that poetry is not good reading matter for little people. My experience has been that children who do not like poetry do not like it because they do not understand it. The rhythm appeals to them, and where the meaning is perfectly

obvious they enjoy it ; but most poetry, even children's poetry, is not so easy to read and understand as prose. The demands of rime and meter often require the inversion of a sentence or the use of an unusual word, and children read such words without having much idea of what they mean.

Nearly every teacher is familiar with the story of the boy who was asked in school to illustrate "The Old Oaken Bucket." He drew some trees, a strip of level ground, then some more trees growing crisscross, and finally a number of little dots. The teacher guessed correctly that he had intended to show the orchard, the meadow, and the deep-tangled wildwood, but she had to ask him what the spots were for. "Why," he explained, "don't you know? They're 'every loved spot that my infancy knew.'" Most poetry needs some interpretation. If the language is involved, a paraphrase of it will clear away the difficulties ; if an image is obscure, a skillful question will often bring it out. We do not need less poetry in our reading courses, but *more*. Yet to give it its value as a means of culture it must be so interpreted that the child will understand and love it.

Let us take as an example of this sort of interpretative reading a group of Stevenson's poems. Before attempting to read them or to talk about them it will be well to tell the children about Mr. Stevenson himself, for children like to associate a poem or story with the person who wrote it ; and by grouping selections from the

same writer the interest in the writer is used to awaken interest in the group as a whole. Not only this, but it will make the children wish to read other poems of Stevenson's that are not in the reader, and very likely there will be a demand for *A Child's Garden of Verses* for outside reading. This is one of the important functions of a school reading book: not only to teach reading but to awaken a taste for reading that will lead to independent effort outside of school.

Tell, then, the story of Stevenson's life. It is a fascinating story. A little Scotch boy, weak and frail in body but with a stout heart, who would not give up, but determined that he would do something worth while, and who *did* something worth while, becoming one of the greatest story-writers of his age. His child life, as described in his *Garden of Verses*, may be brought out: how at bedtime he used to play hunter, pretending he was in a dark forest and creeping along the floor behind the sofa with his little wooden gun; and how when he was ill his old nurse, whom he called "Cummy," used to bring his toy ships and lead soldiers and little cardboard houses to him, and he played he was a giant on "pillow hill."

Then it may be well to give a paraphrase of the poem "Where Go the Boats?" and get the picture clearly before the children's minds. Did they ever build little boats of sticks or paper and sail them down some creek or river? Surely they did! Someone will be ready to tell about it, and a conversation will be developed that

will establish the background for the teaching of the poem. Why is the river "dark brown"? What is meant by "golden sand"? What are the "castles of the foam"? What else does the boy see floating besides these foam castles? Green leaves. And where does the river go? Where does some river go that the children know about? And where do the boy's boats go, and who will find them?

This is a very simple poem, yet it contains the essence of poetry because it stimulates the imagination and carries the thought away with the boats, following an idea to its conclusion. It is logical thought development in a very simple way. Christina Rossetti's little poem "The Swallow" has the same effect. The mind follows the bird away when summer is done and comes back with it, "bringing the summer and bringing the sun." Longfellow in his "Rain in Summer," which will be read in a higher grade, does the same thing when he follows the rain through its caverns underground; and Bryant, in "The Planting of the Apple Tree," sees in the little tree stalk the germs of buds and leafy sprays, blossoms and fruit, and in the autumn happy children gathering the fruit, and in the winter evenings red-cheeked maidens paring it beside the cottage hearth.

To give pupils a taste for good books and the power to draw wisdom and inspiration from them, the teacher should first teach her pupils how to read with understanding. It is far better not to read at all than to read mechanically or vaguely. One cannot expect a young

person to enjoy reading until he has found what the author meant to say, and this is not so difficult a matter as some suppose. Every child likes to *find* something; there is real joy in discovery. So it is a principle of sound pedagogy as well as of plain common sense not to explain difficulties, but to help the pupil to conquer them himself. Take, for example, Whittier's "Barefoot Boy," a poem which at least two generations of children have blundered and stumbled over because it is usually given to them to read before they are old enough to understand it. Suppose it is read in sixth grade; that is reasonable, if some help is given. Take the lines

Every evening from thy feet
Shall the cool wind kiss the heat :
All too soon these feet must hide
In the prison cells of pride.

What is meant by the "prison cells of pride"? Many children do not know. They think vaguely that it is something about going to jail and being proud. And many teachers do not stop to help them find out what it means; so the impression of the poem which they carry into adult life is of something rather confused and wholly unsatisfactory. They "don't like poetry, it's so mixed up."

But suppose the teacher *does* tell what it means. There are two ways of doing it. There is the direct method of explanation, which is very uninteresting, and there is the indirect method, by which the pupil

finds out for himself (or thinks he does, which amounts to the same thing), and which is intensely interesting. Suppose you first ask the pupil what the line means. He looks puzzled. Clearly he does not know. Suppose you ask him what he thinks the Barefoot Boy's feet will go into when he is too old to go barefoot any longer. A light will break over his face. "Oh, I know! Shoes!" "And why prison cells of *pride*?" "Because he is too proud to go barefoot any more." There is your explanation. It is easy now, and the line means something.

Or take, in one of the higher grades (the seventh or the eighth), the last stanzas in that beautiful poem of Timrod's, "Spring."

Still there's a sense of blossoms yet unborn
 In the sweet airs of morn;
 One almost looks to see the very street
 Grow purple at his feet.
 At times a fragrant breeze comes floating by
 And brings, you know not why,
 A feeling as when eager crowds await
 Before a palace gate
 Some wondrous pageant; and you scarce would start
 If from a beech's heart
 A blue-eyed dryad, stepping forth, should say,
 "Behold me! I am May!"

To appreciate the beauty of this picture the pupil must first clearly understand it. Ask him why he should expect in the springtime to see the ground grow purple at his feet. If he is not sure, ask what purple flower is

found in the grass in early spring. Bring out the idea of the palace gate and the pageant of the flowers and trees. What is a pageant? Perhaps he doesn't know. If not, that is the first thing for him to find out. What is a dryad? To understand the picture of the blue-eyed dryad stepping from the beech tree he must know not only that the dryad is a fairy or nymph, but that she is a nymph who lives in a tree, and that in this picture the spring releases her. A little talk about dryads will be useful. Or the class may be asked to read Stockton's story, "Old Pipes and the Dryad." This method of treatment lays the foundation for an appreciation of poetry not only in the schoolroom but throughout life. It teaches the pupil to think, instead of reading listlessly or mechanically. It stimulates the imagination, awakens the soul, and develops the sense of beauty. It is an antidote for our ever-present materialism.

You will see that I am here going a little beyond the mere question of *understanding* and am approaching the second point which I wish to make; namely, that the pupil should be taught to read with *appreciation*. Appreciation follows understanding: if the child understands thoroughly, he will be likely to *appreciate*. But perhaps he is dull; perhaps his imagination has never been awakened. Perhaps he cannot *see* the picture that the poem describes. I believe that every poem except the very simplest and most obvious should be shown to young people in a frame, or setting. Let us consider Dr. van Dyke's "Indian Summer":

A soft veil dims the tender skies
And half conceals from pensive eyes
 The bronzing tokens of the fall ;
A calmness broods upon the hills,
And summer's parting dream distills
 A charm of silence over all.

The stacks of corn, in brown array,
Stand waiting through the placid day,
 Like tattered wigwams on the plain ;
The tribes that find a shelter there
Are phantom peoples, forms of air,
 And ghosts of vanished joy and pain.

At evening, when the crimson crest
Of sunset passes down the west,
 I hear the whispering host returning ;
On far-off fields, by elm and oak,
I see the lights, I smell the smoke —
 The camp fires of the past are burning.

What does this poem mean? Let the pupils describe what Indian summer means to them, and bring out the significance of the "soft veil" of haze, the "tender skies," the "bronzing tokens of the fall," the calmness brooding upon the hills. What does the idea of "brooding" suggest? A discussion of these and other meaningful phrases not only opens the eyes of the class but produces the atmosphere that we are trying to secure. Try to make the children see this picture. It is often helpful to have them shut their eyes while they make the effort.

The second stanza is a picture of a cornfield. What do the stacks of corn look like, and who are the "phantom peoples" that once lived here? Why "ghosts of vanished joy and pain"?

The third stanza sets before us still another picture, the cornfield at sunset. What does the poet hear that makes him speak of the Indian hosts as *whispering*? Is it perhaps the rustling of the dry shocks in the evening breeze? What does he see and smell that makes him think of the Indian camp fires? Is it that smell of burning leaves so common in the fall, and the fragrant smoke lying over the lowlands? Return again to the "soft veil" of haze, the "calmness," the "charm of silence." If this is done skillfully and is not too long continued, you will have your class in a mental state in which the impression is caught and held forever. They will seldom see a field of corn in the soft days of autumn without thinking of the Indians and the wigwam and this poem, and it will always come with a thrill of joy which is the essence of poetic perception.

Or how shall we prepare for the appreciative reading of Tennyson's "Sweet and Low"? Here, first of all, the scene should be described: the mother sitting at an open window or on a cottage porch overlooking the sea, crooning a lullaby as she rocks her baby to sleep. She is a sailor's wife, and the west wind is blowing in from the sea. It is evening; the moon is sinking; she calls it the "dying" moon. The scene is one of infinite peace and calm, as she sings:

Come from the dying moon, and blow,

Blow him again to me,

While my little one, while my pretty one, sleeps.

Who is it that she wishes the wind to blow to her? Why, her husband, the little one's father, to be sure. He is far away, but the same moon is shining on him as on the mother and child; and the west wind, and the silver sails — white in the moonlight — "all out of the west," are bringing home the father. It is a lovely picture of home life and home love, one of the loveliest that I know in all literature, and if the child can be made to see it he will carry it with him as long as he lives.

Again, take the Shepherd Psalm, the Twenty-third, that gem of Biblical poetry. Describe to your class the feeding places of the sheep in Syria, the "green pastures" and the "still waters" in the sheltered valleys, made doubly inviting by the dangers of the wild dry plains and mountains which surround them. The writer of the psalm compares himself to one of these sheep; and the Shepherd leads him in the "paths of righteousness" — the right, safe paths — through deep ravines and over mountains, where, if a sheep should stray, it would be lost or would become the prey of wolves and jackals. Now the path winds down through the "valley of the shadow of death," where the wolves and jackals, and perhaps the lions, lie in wait to destroy the sheep and where snakes lift up their heads from hollows in the rocks and shoot out their tongues. But the Shepherd's rod and staff keep these fierce foes at a

safe distance and bring comfort and safety. The Shepherd prepares a table for the sheep in the presence of all these wild-beast enemies, by leading his flock where the grass is freshest and sweetest. If they are scratched by the thorns or cut by the sharp rocks, he anoints their heads with oil (a custom of the Syrian shepherd to this day), and at night he leads them back to the house of the Lord, — that is, of the Good Shepherd, — where they may dwell in quiet surrounded by the Shepherd's "goodness and mercy." Does not this picture of Syrian life make doubly vivid the figure of God as the spiritual Shepherd of his sheep?

But, you say, how can a busy teacher do all this? I agree that it is not easy. Yet it is vastly better that a child should read a page in this way, with knowledge and appreciation, than twenty pages mechanically, as a task to be performed, as a something to be done and forgotten as soon as possible. The mechanics of reading have their place, but three or at most four years of the course, if well employed, will teach all that can be known of them. The task of the teacher is then a more difficult one: it is to teach the pupils to apply their skill in the wisest way, and not to see how much they can read but how much they can digest.

But perhaps you do not yourself have an appreciation of literature that will make this sort of treatment possible. If not, there are at hand most interesting opportunities. To the teacher, as to the pupil, the first step is *understanding*; the second, *appreciation*. It is easy

to understand a poem by studying it, with the use of such helps as may be had; and this understanding carries one far on the road to appreciation. As additional helps there are books written especially to stimulate the reader's imagination and lead to a real assimilation of great literature — such books as Arnold Tompkins's *Literary Appreciations*, or Hamilton Mabie's *Backgrounds of Literature*, or Dr. Hillis's *Great Books as Life Teachers*, or Kelman's *Among Famous Books*. Such a study tends to deepen the spiritual life of the teacher and puts into her hands a torch of inspiration that will light hundreds of others.

Doubtless in studying a selection with the reading class less mental effort is required to point out figures of speech, to analyze metrical schemes (if it is verse), to show the derivation and formation of words and the kinds of sentences, than to arouse the imagination and make the children see vividly and deeply. I do not mean to underestimate the value of studying words or rhetorical forms. These have their place; but it is, after all, a secondary place, and they should not be allowed to usurp the true function of literature, which is to inspire or to delight. In a botany class it is legitimate, I suppose, to cut up a flower and show how it is made, — pistil and stamens and ovary and calyx, and all that, — but in a reading class it is not kind so to dissect a poem as to leave with the boys and girls only a handful of mangled and wilted fragments of what was once a thing of beauty.

There is another sort of mechanics that is introduced into many reading classes at just the point where the long-suffering child thinks he has conquered the mechanical difficulties of reading and hopes he is really going to get some enjoyment out of what he reads. It is a reasonable hope, but alas! the "elements of vocal expression" now appear above his horizon and promptly eclipse it. He is taught rules for inflection and modulation and the representation of various states of feeling — as if any child could be expected to express a state of feeling without having one himself! Is it not cruel to emphasize this artificial aspect of the subject when your class should be concerned in thought-getting, when they are actually hungry to find in their reading something worth while? It was once said by a Great Teacher, "What man is there of you, whom if his son ask bread, will he give him a stone?" In our reading classes are eager minds asking as plainly as they can for bread; and what are they getting? Too often only "time, pitch, quality, and force."

I do not believe that good readers can ever be made by rule. If children appreciate and are interested in what they are reading, and are taught to overcome actually wrong habits of speech, they will read with expression, for expression comes from within. Even if the two things, vocal expression and appreciation, were antagonistic, which they are not, it is better to appreciate than to express artificially what one does not feel. Good oral reading is an accomplishment; the ability to read

silently and to assimilate is more than that: it is a necessity to the life of the soul.

Emerson stated a profound truth when he said there is "creative reading as well as creative writing." By this he meant that when we read and absorb great literature it enters into us and creates there something which is distinctly our own. It is often different from what was in the mind of the writer, being modified by our own individual reaction to it, but it is the effect of the writer's thought expanding in our minds. Great literature is thus subjective; we take from it what we can, and, like an electric current, it induces in us other currents, which run sometimes parallel to those of the writer, sometimes counter to them, sometimes tangential to them. The association with a great mind produces a stimulus which makes our own minds keener and more active. Old William Congreve more than two centuries ago expressed this thought rather succinctly. Said he, "Read and take your nourishment in at your eyes; shut up your mouth, and chew the cud of understanding."

We have now come to the discussion of that kind of reading which young people must do without the teacher's help, and it is that for which all the teaching of the classroom has been but a preparation. You cannot follow your pupils through life. You cannot tell them what they shall read when they go out from under your care, but you can, while they are still with you, point their steps in the right way. I have spoken

of the influence that may come from the reading of good books; I have spoken of doors leading into treasure houses which the key called "reading" will unlock; but there are other doors, some leading down into the abyss, and reading will unlock those too. Did you ever realize that this very power which you have given to your pupils with such hopefulness may become to them not a blessing but a curse? It all depends upon what they do with it; upon the tastes that they are forming while under your guidance.

VI

SUPPLEMENTARY READING : CLASSIFICATION OF MATERIAL

WITH the introduction of a sane phonetic teaching and with improved methods of handling the recitation, children in school are reading more rapidly and easily today than they have ever read before, and they read much more than any basal reader can provide. Most of our schools are using several series of readers and still have time for supplementary material. This gives rise to a consideration of the character of the supplementary reading. It seems desirable, so far as possible, to correlate it in thought with the material in the basal reader, following the lines of interest shown by the class. If Indian stories are popular and the children show that they would like more, it may be possible to make use of that interest by spending a week or so on supplementary reading about Indians before going on with the regular work of the reader; or if the Greek or Scandinavian myths appeal particularly to the pupils, these may be extended by supplementary selections in the same way. If other series of readers are used for supplementary purposes it is usually better to correlate the selections with those in the basal reader according to

content than to finish the basal reader and fill out the year with the supplementary book or books. Such a plan is not always possible; but the wise teacher will bear in mind that it often takes considerable time to awaken the interest of a class in a particular subject, and that when aroused this interest should be conserved and put to the best use. If we wish to inspire in a class of children a love for good literature we must not make an arbitrary selection of what we think is good for them, but must follow their lines of interest, always giving them the best within this range.

When we attempt to classify our literary material for supplementary reading, we find that it falls broadly under seven heads: (1) folklore, including fairy or wonder tales, fables, myths, and legends, most of which introduce the supernatural element; (2) inspirational books of biography and history in literary form; (3) a similar class of nature books, including stories of outdoor life; (4) travels and stories of life in other lands, or in other parts of our own land, — coördinating with geography, and including industries and occupations; (5) simple interpretative books on the fine arts, including poetry; (6) books inspiring the reader to right living, patriotism, and service; (7) fiction, beginning with simple stories of child life and leading to the great world novels.

The fairy tale is the natural beginning of literature. It is as old as the world, and as wide. There has been no country or age which has not delighted in the thought

of spirits in the earth and air and sea — beings powerful either for good or for ill, who interest themselves in human affairs. The poet sees in them the personification of the forces of nature; the scholar sees remnants of religious ideas, of ancient divinities; the child sees simply wonderful creatures that are quite real to him and that walk and talk and live with him — the good fairies to be loved and cherished, the bad to be either avoided or encountered manfully. To most children the fairy tale brings the first clear distinction between good and evil and thus is effective in awakening and developing the moral sense. You may weary the child with platitudes regarding right and wrong, but you cannot tell him of Cinderella without arousing his anger at the selfishness and injustice of the stepsisters and making him rejoice in the final triumph of the modest girl who did her duty.

The fairy tale is the heritage of every child. It is the food which nourishes his spirit, the force which gives wings to his soul. Out of it come the influences which sweeten and deepen life, for it strengthens the imaginative faculties, and without imagination life is at best a dreary thing. As we grow older, it is true, the friends of our storybooks may be forgotten and their adventures cease to interest us; but they have done their work in our hearts, and we pass almost unconsciously from the Hansel and Gretel whose joy is in a magic house of sugarplums to the Beatrice who leads her poet lover to the gates of Paradise.

The fairy tales which first claim the child's attention are those old favorites of the nursery which were venerable when Perrault collected them, more than two hundred years ago: "The Sleeping Beauty," "Cinderella," "Little Red Riding-hood," "Puss in Boots," "Tom Thumb," and others. They might perhaps better be called wonder stories, for fairies do not appear in all of them, though all contain the supernatural element. With these stories should be included other popular tales, of English origin and of more recent date: "Jack and the Bean Stalk," "Jack the Giant Killer," "The Three Bears," and so on; also the German folk tales of Reynard the Fox. These are useful for supplementary reading in the first three years. The content is often familiar to the child, and this familiarity helps him to translate the printed text. He has, too, the pleasure of rediscovering in the reading book some of his old nursery friends. Good school editions of these and other folk tales are issued by the various schoolbook publishers. For a list of the best of them and the best supplementary reading on other subjects, see pages 252-274.

The next and most characteristic group of fairy and wonder tales comprises Grimm's and Andersen's. Some of them in simplified form are included in the books already mentioned, but in their entirety they are best adapted to the third and fourth grades. Grimm's tales are genuine folklore, the tales of the people, most of them very old and some of them the common possession

of many nations. They are Grimm's only in the sense that the brothers Grimm collected and published them. The tales are of unequal value, as is always the case with folk stories, some of them being coarse and even harmful in their influence. Good school editions containing only the best are issued by the leading educational publishers (see list beginning on page 252).

Andersen's stories differ from Grimm's in that they are original. Although the author drew his material from many sources and utilized the machinery and sometimes the incidents of the old folk tales, he so wrought them over and infused them with his own peculiar genius that he made of them something essentially new. The moral effect was ever present in his thoughts, and there is in his tales none of the grossness so often found in Grimm's.

Kingsley's *Water Babies*, of about the same grade, introduces the child to the wonders of life in river and sea. It is not so important for its natural history, which is often quite fanciful, as for its beautiful lesson of helpfulness and its rare literary charm.

Following this, and suitable for the sixth or the seventh grade, is Bunyan's *Pilgrim's Progress*. This is classed as a wonder story because the wonder element in it is that which makes it popular with children. The allegory is but dimly understood, and the theology makes little impression; but Apollyon and Giant Despair and the Celestial City and the Shining Ones by the river are never forgotten. The quaintness and

vigor of the diction, too, are not lost upon children. This great classic should be read in schools far more than it is at present.

The next important wonder story is Ruskin's *King of the Golden River* (adapted to the sixth, seventh, or eighth grade), a tale of transparent beauty and a model of English style. The thought that underlies it is that of kindness as opposed to selfishness.

If one were to select a small group of other wonder tales of the highest value for supplementary reading, the list might include (1) Collodi's *Pinocchio* (the third to the fifth grade), an Italian classic full of human nature and shrewd appreciation of boy life; (2) Lewis Carroll's delightfully absurd and ever-popular *Alice's Adventures in Wonderland* (the fifth or the sixth grade); (3) one of Joel Chandler Harris's "Uncle Remus" books, for Uncle Remus represents the best and most attractive in negro folklore, and any child who has been taught to read phonetically will have no trouble with the dialect, — *Little Mr. Thimblefinger Stories* is an abridged school edition (the fourth to the sixth grade); (4) Barrie's delightful *Peter Pan*, which has been retold in language simple enough for fourth-grade children; (5) Maeterlinck's *Blue Bird*, with its whimsical appeal, now simplified from the original drama, put into narrative form, and adapted to children of about the fifth grade; (6) Swift's *Gulliver's Travels*, full of strange situations and amazing disproportions (the sixth and seventh grades); (7) the *Arabian Nights*, with

its rich flavor of Orientalism and its mingling of the natural and the supernatural (the fourth to the eighth grade, depending on the edition used); and (8) Irving's *Rip Van Winkle* (the seventh or the eighth grade).

The fable differs from the fairy tale in having a distinct moral purpose. The fairy tale may have such a purpose, as in the case of most of Andersen's stories, some of Grimm's, and Ruskin's *King of the Golden River*, but the moral is subordinated to the story. In the fable, however, the moral is paramount. Again, the fable rarely introduces supernatural beings, as does the fairy tale; its only departure from the natural is in giving to animals, and occasionally to inanimate objects, the characteristics and powers of men.

The best-known fables are usually called by the name of Æsop, though it is probable that Æsop is responsible for very few of them. As Thackeray says in his preface to *The Newcomes*, "Asses under lions' manes roared in Hebrew, and sly foxes flattered in Etruscan, and wolves in sheep's clothing gnashed their teeth in Sanskrit, no doubt." Æsop perhaps introduced fables into Greece and may have made a few himself, but the fable idea has been traced back to the Buddhist teachers of India, who formed their stories upon the model of the old beast-tale of primitive folklore, making it the vehicle of moral truth. La Fontaine's fables are partly Æsopic (which is to say, Greek) and partly Arabic. But both the Greek and the Arabic came from India, as did also the Syriac and the Persian. Thus from whatever point

we begin we may trace our way back to the plains of the Indus and to the beginnings of Aryan civilization. The history of the fable is almost coincident with the life of the race.

Like most primitive literature the fable is particularly suited to children. It is simple, dramatic, satisfying to the sense of justice, and pervaded with a moral idea. Authors of school reading books, recognizing its adaptability to the very young, make use of it frequently in the earlier readers. The best place for the fables is probably in the second and third grades, though a few of the simpler ones may be used toward the end of the first year.

The myth is the fairy tale of primitive peoples, a fairy tale with a meaning so deep that it embraces all the religion, philosophy, and science of antiquity. Those grown-up children of former times saw more profoundly than we into the poetry of nature and peopled their world with beings that cast no shadow in the sun. The myths are primitive poetry, and though our children may not thoroughly understand them they come more closely into sympathy with them than do many of us grown-ups. Myths, too, are the natural literature of childhood. The child delights in them, and in familiarizing himself with them is preparing to appropriate and to enjoy in later years the fruits of the highest imaginative literature, for without a knowledge of mythology he will find himself upon the sea of letters like a ship without a chart.

The myths of greatest literary value come to us from the Greeks and from the Norsemen. They have been interpreted by the keenest scholars and retold by the most famous writers of all time. The Greek myths are more delicate than the Norse, and reflect the intellectual and poetic characteristics of the race which produced them. There is nothing at all approaching Athene in the mythology of any other people, nothing so poetic as Phœbus Apollo, nothing so significant as Proserpina. As the Greeks surpassed all other peoples in their art, so their myths surpass all others in artistic feeling.

The Norse myths, while inferior to the Greek in refinement, are preëminent in strength and vitality. They represent great elemental forces struggling with one another and gradually emerging out of chaos. Though confused, they are full of dramatic power. Odin, drinking from his mighty mead horn in Valhalla and eating of the flesh of the boar Serimnir, is a veritable savage as compared with Zeus, but he moves in an atmosphere that is alive and stirring with gigantic mysteries. Thor with his hammer, Idun with her magic apples, Loki with his tricks and schemings, are strangely fascinating to the child, and the very crudity of these figures brings them closer to him, for they are childlike.

The Norse myths may well be made to include the Nibelungenlied, that great German epic of the thirteenth century, for it is only a German variation of the old Norse saga of the Volsungs. The Norse hero Sigurd becomes, in the German, Siegfried; Gudrun is

Kriemhild; and Brynhild the Valkyrie is Brunhild. The stories of Siegfried adapted to school use come to us mainly through Wagner's interpretation of the character in his cycle of music dramas. Wagner's Siegfried is altogether a nobler character than the Sigurd of the old Norse myth. With the Nibelungen stories we often find stories of Wagner's other heroes, Parsifal and Lohengrin, though these are connected rather with the Arthurian legends, which we shall consider later. The Norse myths and Wagnerian adaptations are found in many editions of various degrees of difficulty from the second grade upward.

More naïve and childlike than either Greek or Norse myths and fully their equal in picturesqueness are the Indian myths of our own country, a peculiar product of wild, free, barbaric, outdoor life:

With the odors of the forest,
With the dew and damp of meadows,
With the curling smoke of wigwams,
With the rushing of great rivers.

Every American boy and girl should make the acquaintance of the most important, at least, of these Indian spirits: Coyote the thinker and creator, Iktomi the spider fairy, Kwasind the strong man, Pau-Puk-Keewis the storm wind, and, most important of all, Hiawatha the teacher and benefactor of his people. These myths vary greatly among the different Indian tribes, are often contradictory, and do not form a consistent system of

mythology, as do those of the Greeks and Norsemen; but they are wonderfully interesting to children and breathe the poetry of the wild.

The best introduction to Indian myths is probably Miss Holbrook's *Hiawatha Primer*, which can be used in the first grade, but which many teachers will prefer to use in the second grade. While reading this the children may be encouraged to make wigwams and canoes out of bark or paper; pine trees out of wood and cardboard; tomahawks, peace pipes, bows and arrows, moccasins, and all sorts of articles of Indian dress, warfare, and domestic utility out of such materials as lend themselves most easily to the purpose. Children need such activities to assist them in picturing the scenes; for though imaginative, their imagination is not of the abstract kind which forms its concepts without reference to environment, but rather of that simpler sort which invests humble materials with the attributes of romance. The child, after all, cannot get an image of a spear unless he has a stick to build it on.

To follow this line of awakened interest there are several books of simple Indian myths suitable for the second and third years, notably those of Dr. Neilson and Miss Holbrook. The latter contains a few Greek and Japanese myths also (see list on page 252). For the fourth year Miss Chandler's book of the Indian myths of the Pacific coast, *In the Reign of Coyote*, is of interest and value. It introduces another class of myths, in which animals are the chief characters, whereas the

myths of the Dakotas, which form the basis of the Hiawatha cycle, are for the most part men personifying natural forces. The animal myths or beast tales are more childlike than the human myths and represent a more primitive mode of thought. In the fourth and fifth grades parts of Hiawatha may be read from Longfellow's text. Other good collections of Indian myths are listed at the end of this book (pp. 252-255).

Closely allied to the myth and often inseparably connected with it is the legend. Although in our modern collections little if any distinction is made between the two, they differ in that the myth is wholly the product of the imagination; it is often developed from the phenomena of nature or from the inborn idea of divinity, whereas the legend is based upon historic fact. The legend stands chronologically between the myth and authentic history. The stories of Zeus and Athene, Thor and Loki, Mōndamin and Hiawatha, are myths; but those of Agamemnon and Odysseus, Horatius and Scævola, Roland and Oliver, Arthur and Robin Hood, are legends, — some with more and some with less of historic authenticity, but all probably developed from a germ of historic truth.

The Greek legends are so interwoven with the myths that we have not attempted to separate them. We cannot tell whether the Argonauts ever sailed to Colchis or whether Odysseus ever entered Troy. Roman legends are somewhat more distinct and approach more nearly the historic. Here we have the figures of Romulus and

Remus, of Horatius, of Cincinnatus, of Mucius Scævola, of Virginius, of Marcus Curtius, and many others whose deeds of heroism form an interesting introduction to Roman history. A few of these tales are found in Baldwin's *Fifty Famous Stories Retold*, adapted to the third grade. The story of Æneas (good for the fifth or the sixth grade) is in Church's *Stories of the Old World*, together with the Greek stories of the Argonauts, Thebes, Troy, and Ulysses. Macaulay's *Lays of Ancient Rome*, which give in verse the legends of Horatius, the Battle of Lake Regillus, the Sacrifice of Virginia, and the Prophecy of Capys, are full of the heroic spirit of a primitive people, and, aside from their legendary value, are good examples of English verse. They may be read the eighth and ninth grades. Other titles are mentioned in the list on pages 252-255.

The most important medieval legends are those of King Arthur, Robin Hood, Roland, and Tell. The Arthurian cycle of tales forms the most inspiring group of legends to be found anywhere in literature. Not only are they of intense interest and rare poetic value but they are so interpenetrated with the spirit of chivalry that children find them an inspiration. Courage, generosity, politeness, consideration for the weak and self-respect before the strong, a high sense of honor and a steadfast devotion to duty, — in a word, all that goes to make up true manliness is found in these old tales without a hint of moralizing but as a series of beautiful and noble pictures. Unworthy characters appear

in them, it is true, but they are so presented that the young reader feels their unworthiness and holds them in contempt. There is nothing finer than the glow of noble enthusiasm with which a boy follows the fortunes of these old knights of the Round Table.

Malory's *Morte d'Arthur*, that old English classic with its sweet smack of Norman French, is the source from which we derive our modern versions of the Arthurian tales. It is the source, too, from which Tennyson drew his exquisitely poetic *Idylls of the King* and is a book which no imaginative person can fail to love. Sidney Lanier has purged it of its dross, arranged its somewhat scattered chapters in systematic form, translated some of its more obscure archaisms, and issued it as *The Boy's King Arthur*. It is a large book, unsuited to class use, but it is a mine of pure gold to the teacher.

The most important legends of the Arthurian cycle are available in cheap and convenient school editions (see list of books beginning on page 252). Lowell's *Vision of Sir Launfal* may be read in the eighth grade as a modern interpretation of the legends of the Grail.

Miss Maitland's *Heroes of Chivalry*, adapted to the sixth or the seventh grade, contains, in addition to the Arthurian stories, the best short account with which I am familiar of Roland, the French hero who showed a close spiritual relationship to King Arthur's knights and who followed them, in point of time, by a little more than two centuries. The story of Roland is told with greater detail by Mr. Baldwin in a somewhat bulky

book excellent for teachers' use but unsuitable for class reading. Of particular value either for the teacher or for class reading in the higher grades is the prose translation of *The Song of Roland*, issued in the Riverside Literature Series.

Inferior to the legends of King Arthur and of Roland are those of Robin Hood; yet they have their place in literature. The Merry Men of Sherwood Forest are brave, generous, and good-natured, though they possess no very high order of virtue. They live in the woods a happy, careless, improvident life, robbing from the rich and giving to the poor. The stories suggest fresh air and green, growing things, fun, ease, and freedom. The lawlessness of it all is quite fascinating to children; a heroic robber who sleeps out of doors appeals strongly to them. No one can deny the charm of the Robin Hood tales, and yet I cannot quite agree with those who laud them for their moral influence. Their value is at best literary and historic. One of the best school editions is Miss Lansing's *Life in the Greenwood*, adapted to the fifth or the sixth grade.

As for Tell, he is almost a myth. His story appears, with some variations, in the literatures of Aryan nations as widely separated as Persia and Iceland; yet the Swiss have claimed him so persistently and have adorned his story with so much of circumstantial detail that we may perhaps admit the possibility of a popular hero's having existed among them upon whom these fabulous tales have been hung. Schiller has lifted him into an impor-

tant place in literature, and, whether myth or legend, the story is well worth introducing into the schoolroom. It is told briefly in Baldwin's *Fifty Famous Stories* and more in detail in other books mentioned in the list.

Passing out of the realm of legend we now enter that of history. Here the books that should be admitted to the reading hour, as has been already said, should include only the inspirational and the heroic. The sober facts of history, the development of the arts, the onward march of civilization, will all be traced in their proper order in the history class. We are here concerned only with the picturesque aspects of history and especially with that personal element in it which falls more properly under the head of biography.

The earliest history stories are those which come to us from the Hebrews and are preserved in the Bible: the biographies of Abraham, Joseph, Samuel, David, Elijah, Daniel, and others of the patriarchs and the prophets; Ruth, too, and Esther, those types of exalted womanhood. They are simple, picturesque, inspiring, and possessed of a deep moral influence. Teachers who are accustomed to regard them as the vehicle of religious instruction are often blinded to their high literary value. It is too often assumed that the child has extracted all the good from them in Sunday school, but many public-school children never see the inside of a Sunday school. They are surely in need of the moral uplift which comes from the right portrayal of these grand old figures. And if the child has learned something about them on a

Sunday he will get new inspiration by taking them into his everyday work. Unfortunately in most of our public schools the Bible may not be studied or even read, and the stories and parables of the greatest moral Teacher that the world has ever known are banished from the classroom. But few school boards are so narrow as to exclude the national heroes of the Hebrews and admit those of the Greeks, Romans, Germans, French, and Anglo-Saxons. The best form in which to read these stories is in the words of the Bible, omitting irrelevant and unsuitable passages. There are several books of Bible stories which admirably meet these requirements (see list on page 256).

Greek and Roman history stories are often combined with stories of the gods and of legendary heroes. In the grammar grades an easy translation or adaptation of Plutarch's *Lives* will well repay reading. Most of the schoolbook publishers issue editions containing five or six of the lives, including both Greeks and Romans. Of the Greek lives, Alexander and Themistocles may be particularly recommended, and of the Roman, Cæsar and Fabius.

Out of the mass of stories from medieval and modern history a few of the best have been listed on page 258. For stories covering the important epochs of general history, there is nothing better for the fifth and sixth grades than Jane Andrews's *Ten Boys who lived on the Road from Long Ago to Now*. This is historical fiction rather than history, the characters being imaginary ;

but the book gives vivid pictures of the conditions of life at different periods of the world's development and helps to an appreciation of all history stories which may afterwards be read. It is excellently supplemented by Laura Woolsey Lord Scales's *Boys of the Ages*, which contains history stories of countries not included in *Ten Boys*. It is about one grade higher.

Poems referring to picturesque events or to heroic action are suitable for the fifth and succeeding grades. Several collections of such poems are available. In American history "Paul Revere's Ride" may be read in the fifth grade, "The Courtship of Miles Standish" and Whittier's "Mabel Martin" in the sixth, Holmes's "Grandmother's Story of Bunker Hill Battle" in the seventh, and "Evangeline" in the eighth.

When we come to nature books we find ourselves between Scylla and Charybdis, Scylla being the class of sentimental, untrustworthy, and altogether misleading stories written by people who know only the surface appearances of nature, and Charybdis that ultrascientific, exact, and lifeless sort which is outside the realm of literature. Yet there are nature books which are both literary and scientific, which afford both knowledge and inspiration, and among them are the books of Thoreau, Burroughs, Seton, Long, John Muir, Enos Mills, C. G. D. Roberts, Dallas Lore Sharp, Clarence Hawkes, and a few others. Thoreau, the first of our New England nature writers, never grows old; his simple spirit, clear English, and exactness in seeing

things have placed his books among the classics of American literature. Burroughs has not been surpassed in the nicety of his observations and the delightful manner in which he describes them. His best work is that which shows nature in her more familiar aspects and which leads his readers to look sharply and sympathetically. Seton, Long, Muir, and Mills, on the other hand, find their inspiration in the wilderness, of which they tell with such enthusiasm that we almost feel the shadows of the big woods and hear the splash of the paddle in the quiet lake. And among the nature writers we must give also a prominent place to the Frenchman Jean Henri Fabre, whose study of insects is as fascinating as a romance and whose accuracy is that of the true scientist.

Of travel and stories of life in foreign lands, which is properly geography, there are many books; but those that were formerly most popular are now comparatively valueless, because geography is continually changing. Of the older books Jane Andrews's *Seven Little Sisters*, however, treats of racial conditions and habits that are as true today as when the book was written. Then, too, its literary charm will not let it die. More modern, Lucy Fitch Perkins's "Twins" of various nationalities — Dutch, French, Irish, Japanese, Mexican, and a number more — show in a pleasing way, through the lives of a boy and a girl of each of the countries treated, their customs and manners, and form an excellent introduction to formal geography.

In addition to these are the geographical readers, some of which are written in a style that makes them attractive without lessening their instructive value.

Industrial geography is represented by a grist of books on the great industries. Most children are anxious to know how things are made, and many find an interest in this kind of reading that they do not feel in imaginative literature. It is true that a large proportion of these industrial books are not literature but only useful information. Writers of distinction have, however, turned their attention occasionally to industrial subjects and have introduced them into popular fiction; as a result we have a class of books consisting of extracts from such writers, describing with literary charm life in the factory or mill and on the farm. (See supplementary reading list.)

‘If we are to devote our reading hour to the acquisition of culture rather than mere utilitarianism, surely a part of the time cannot better be spent than by learning something of the meaning and message of art. There are art readers, several series of them, which set before the pupil in the early grades reproductions of great paintings and sculptures accompanied by stories which give an insight into their meaning and by anecdotes from the lives of the artists who produced them. Pictures appeal to the child early, and it is pedagogically right to emphasize the picture element in the first and second readers, training the eye to recognize good art. For the higher grades books are available telling of the

lives and works of Raphael, Michelangelo, and a few others of the great masters.

Music appreciation also has its place in this group, and stories of the lives of great musicians. Room can be found in the average course for but few such books; yet they have a strong cultural influence and offer a corrective to the materialistic tendencies of modern times.

The same may be said of graded books of poetry, which surely ought to be included in any program of reading. We have not considered poetry as a distinct class of literature, for our division has been made on the basis of subject rather than of form, and in this scheme poetry and prose stand side by side. But there is a large body of simple lyric and narrative poetry adapted to children and possessing great cultural value. This is available in the graded school collections, and there are two good reasons why we should include them among our supplementary reading books: first, because we need in the schools more poetry than the average series of readers supplies; second, because these books furnish the necessary material for memorizing. It is better not to read the poems in these books consecutively, but to choose those which will coördinate with the selections in the basal reader and read them in that connection.

We do not need, surely, to enter a plea for poetry in the schoolroom. All good teachers recognize the importance of training the ear early to appreciate the beauty of rhythm and cadence, the musical expression of what

is best and deepest in nature and in life; for all that is best and deepest finds its perfect expression in poetry. The child should early be taught to read and to love it, beginning with the musical jingles of Mother Goose in his first school year and extending to "Horatius" and "Sir Galahad" in the junior high school.

The importance of memorizing a large number of the best of the short poems cannot be overstated. The boys and girls who grow up to manhood and womanhood possessed of a store of the best thoughts that have ever found human expression have at hand an inspiration which can never be taken from them, but which will, when most needed, stand them in good stead. Who can tell how many times in after years, when tempted or discouraged or wavering, these thoughts will come back bringing strength and cheer? The song of Pippa is not merely a poet's fancy. It is a type of the way in which the music of a sweet or noble verse can touch the heart and influence the life. And who can measure the folly of allowing children to commit to memory, for recitation, doggerel from the newspapers or milk-and-water lyrics from juvenile magazines, while with the same mental effort they might be learning something that would be to them a joy forever?

Another group of books suitable for supplementary reading has for its object the awakening of patriotism and an enthusiasm for civic welfare. I should not include among them such books on elementary civics as describe the functions of government or treat of the

preservation of public health. They have their place as textbooks, but have no part in a literary program and should not be allowed to encroach upon the reading hour. There are, however, inspirational books containing patriotic stories and poems that serve an excellent purpose. In the same group may well be included a few books on ethics, conduct, and ideals of life.

We have now reached the field of fiction — possible, realistic fiction, as distinct from the fiction of wonderland, which has already been considered. The first and greatest work of fiction adapted to children is generally conceded to be *Robinson Crusoe*, a story which combines more elements of interest to the young than any of our other great English classics. Adventure, shipwreck, a strange land, the making of things with the hands, ingenious details which give a touch of truth and vividness to the narration, finally the picture of a brave man not daunted by misfortune nor overcome by obstacles — all this is enough to attract and hold the interest of any child. *Robinson Crusoe* may be read in the sixth or the seventh year, preferably in the latter. Many good teachers use it orally in earlier grades as the basis of construction work and of conversation regarding trades and occupations.

Other good books of fiction particularly adapted to school reading are the following: (1) *Heidi*,³ a sweet story from the German of Johanna Spyri, descriptive of Alpine life and of a little mountain girl's experiences in

a German city (the fourth and fifth grades ; this may also be grouped under geography) ; (2) *The Nürnberg Stove* and (3) *A Dog of Flanders*, by Mme. de la Ramée (the fourth and fifth grades) ; (4) *Jackanapes*, by Mrs. Ewing, a story which always interests children and influences them for good (the fifth or sixth grade) ; (5) Brown's *Rab and his Friends*, the best of all dog stories, inspiring kindness to animals (the sixth or seventh grade) ; (6) Lamb's *Tales from Shakespeare*, an excellent introduction to Shakespeare's plays (the seventh or eighth grade) ; (7) Dickens's "Christmas Carol" and (8) "The Cricket on the Hearth," both included in the book entitled *Christmas Stories* (the seventh or eighth grade) ; (9) Laboulaye's *Abdallah*, an Oriental tale with an element of mystery and a deep moral lesson, adapted for school use under the title *The Quest of the Four-Leaved Clover* (the seventh or eighth grade) ; (10) Hawthorne's *Tales of the White Hills*, or at least "The Great Stone Face," which is the finest story of the collection, one which no child should leave school without having read (the eighth grade) ; (11) Martineau's *The Peasant and the Prince*, a picture of life in France on the eve of the French Revolution (the eighth grade) ; (12) Hughes's *Tom Brown's School-Days*, a fine, strong story of English school life with a thoroughly healthful influence (the eighth grade).

There is also a class of narrative and descriptive poems which may be included under the general head of fiction and read in the last years of the grammar

school. The most important are Longfellow's "Evangeline" and "The Courtship of Miles Standish," Tennyson's "Enoch Arden," and Whittier's "Snow-Bound." These have already been mentioned in another connection.

When we review the supplementary reading material adapted to the grades, we find that there is psychologically a time at which each class of literature appeals to the child with the greatest force. In the earliest grades folklore and fable supply the natural mental food; soon afterwards myths, then legends, which merge at length into biography and history. Fiction is always interesting, from the stories of child life in the primer or the first reader to the classics of the later years of school.

It is not the purpose of this book to recommend how supplementary reading should be handled. It may be said, however, that the teacher of intermediate or grammar grades who requires no supplementary reading to be done outside the schoolroom will not be able to give her pupils any considerable acquaintance with literature. No other subject is so well suited for home work. If the pupil reads the lesson outside of school, the class period, or a part of it, can be devoted to conversation *about* the lesson, and this is the only way in which average boys and girls can be made to get the full meaning out of what they have read. In the primary grades the case is otherwise. There the work must be done in school, and much of it by means of story-telling. At

this stage the pupil's ability to understand far exceeds his ability to read, and the teacher should supply a wider thought element by telling and occasionally reading stories which the child is unable to read himself. The grading which has been suggested for books mentioned in this chapter refers to the pupil's own reading. Books adapted to reading in the higher grades furnish material for primary stories which the active teacher will not be slow to appropriate and use. On pages 275-277 are listed several good books containing stories suitable for telling to the younger classes.

VII

THE SCHOOL LIBRARY

THE school library forms a strong bond between the school and the home. It coördinates the child's home reading with his school work and adds to the efficiency of both. In homes of ignorance, where there are no books, it affords a substitute for the home library, and in homes of poverty, where the library is small, it widens the literary horizon. It assumes the most important function of the parent when the parent is incompetent. It is both an inspiration to right living and a means of culture, for it shows the child through what means great and good men have become great and good; how honesty, purity, gentleness, and temperance sweeten and glorify life. It sets before him high ideals not impossible of attainment. It tells him the story of this old world of ours, opens his eyes to the wonders of nature, and demonstrates the goodness of God.

Then, too, its leavening influence touches the parents. It reaches thus into the dark corners of society and brings to many a discouraged, hard-worked father and mother an intellectual stimulus and the vision of a fuller life. Men and women who have almost forgotten how to read, and who in their own childhood never had

good books, take up the volumes which their boys and girls bring home from school and get a glimpse into a world where all is not expressed in terms of dollars and cents. They might get books from the public library, but they do not; they have not formed the habit. It is often by the reading of the books which their children bring home from school that the reading habit is formed and that they embrace the larger opportunities which the public library holds out to them.

Most people assent to the importance of the school library but do not seem to realize that its value depends wholly upon the selection of its books. I have seen school libraries which were actually harmful because they were so dull that they created in the child a prejudice against all sorts of libraries. I have seen others selected by incompetent teachers, which contained quite as much trash as good reading matter: Wild West stories side by side with Motley's histories, Henty jostling Shakespeare. The selection of a school library requires expert judgment, and the teacher, making a list from the publishers' catalogues and not knowing the books she is ordering, cannot be at all sure that she has selected what her pupils need.

Public-library commissions and state superintendents in many of the states have prepared school-library lists to assist teachers in their choice; the American Library Association has published an excellent annotated catalogue of the best books for library purposes, which includes a section on children's books; children's

librarians in several of the larger cities have issued suggestive catalogues; specialists in children's literature have added their contributions to the bibliography of the subject; but after the use of all these helps there is still the problem of selecting from a large number of reasonably good books those which are best or which most perfectly meet the requirements of a given school.

In the rural districts, and in many towns and villages as well, the teacher or school board is met at this point by the itinerant agent of some school-supply company with the offer of a library of fifty volumes for fifty dollars, or forty volumes for forty dollars, or some equally liberal proposition. Sometimes the books are "elegantly bound in uniform style with gilt tops and an expensive oak case free." After stripping the proposition of its affluent fancy and obscure English, and reducing it to plain facts, it is found that the fifty volumes are mostly noncopyright fiction, printed on a gray-white paper which turns yellow at the edges after a few months' exposure to the light, and from well-worn plates, the capitals being innocent of corners and the *e*'s and *s*'s filled with printer's ink, while horrid gaps appear in the midst of words which have a reasonable claim to continuity. The bindings are showy and weak, and the books fall to pieces after a few months' wear. The titles are alphabetically arranged from *Adam Bede* to *Woman in White*; the expensive oak case is a rough, highly varnished affair costing perhaps seventy-five cents to manufacture; and the books are

such as are printed for the consumption of department-store patrons, who find them constantly on the bargain counters "marked down to forty-eight cents" and sometimes even cheaper. In one case, as an incentive to schoolroom decoration, a beautiful picture in a "massive *solid gilt* frame" was offered with the library. The "solid gilt frame" was, as might be expected, a delusion; as for the picture, I spare you a description of its horrors. This is not a fanciful story, but a plain statement of the manner in which rural and village school boards in some states are solicited to purchase libraries, and in which, alas, some do purchase them.

A good school library may begin in a very small way. Twenty well-selected books are more valuable than a hundred carelessly selected ones, and the need of economy is often a real advantage, since it makes the teacher distinguish more carefully between the essential books and those which are only useful. A good library is a growth. It is never completed and is more valuable when it has gained by slow accretions the volumes that have been found to be indispensable to it than when it has sprung into being like Pallas, fully equipped and ready to do business.

Buy well-made books. Some people cannot understand why books issued by reputable publishers and dressed in very modest bindings should cost more than the department-store variety, with their wealth of ornamental stamping and their "fool's gold" decorations. But the teacher who has admitted the latter

class of volumes into a school library knows, having learned by experience, that a well-made book is cheaper than a flimsy one, even though its first cost be twice as great. It should be a part of the education of every boy and girl to know the difference not only between a noble book and a common one but also between an honestly made book and one made to deceive. Especially should the books of a school library conform to the mechanical standard which Ruskin demanded: "printed in excellent form, for a just price; but not in any vile, vulgar, or, by reason of smallness of type, physically injurious form, at a vile price. For few of us need many books and those which we need ought to be clearly printed, on the best paper, and strongly bound."

It is perhaps unnecessary to urge the teacher to beware of donations, dead books which are generously bestowed upon the school library because they are of no further use to anybody. There is a current notion that the scope of a library is large enough to include any book not absolutely immoral which contains information. Of the large public library this is perhaps true; but the school library should be a working library, and every book in it should be alive. Nothing quenches the pupils' interest so quickly as an array of dry, unreadable, forbidding volumes. Charles Lamb in one of his essays writes: "I confess that it moves my spleen to see these *things in books' clothing* perched upon shelves like false saints, usurpers of true shrines." There

are many books written to instruct or to entertain the young which fall into Lamb's classification of *biblia abiblia*, together with "court calendars, almanacs, draught-boards bound and lettered at the back, Paley's *Moral Philosophy*," and so on. They are not books in the literary sense; there is nothing literary about them. Their authors presume upon the all-embracing appetite of childhood and think that the young reader will not know that he is being cheated. They are like the man who fed bricks to the ostrich. The ostrich ate them thankfully, but they did not agree with him.

In its relation to the pupil the school library has a twofold use: (1) it supplies good books for home reading, either such as appeal to the pupils' individual tastes or such as are recommended by the teacher to amplify the work of the class; (2) it affords in the schoolroom an opportunity to get information on specific topics. Every good school library fulfills these two functions, and thus embraces both a circulating and a reference library.

The foundation of the circulating section of the library should be the "books of power" which have already been suggested for the home library and for supplementary reading in the school. As the school library in its broadest sense includes all sets of books owned by the school and used for supplementary reading, there need be no duplication. The library simply extends the range and amount of this literary material, providing more than is necessary for the work

of the reading class and stimulating the child to follow up his acquaintance with the great masters of English prose and poetry to whom he has been introduced in the schoolroom.

In addition to this literary foundation the circulating section of the library should provide good reading books on science, nature, geography, history, and kindred branches—"books of knowledge," which will add to the interest and value of the daily lesson and give to the pupil a wider outlook. A list of some two thousand books adapted to school libraries will be found on pages 179-251 of the present volume.

The reference section of the library is equally important. It is a laboratory, where the pupil investigates literature and history and geography, using encyclopedias instead of test tubes, and books instead of batteries. Every teacher knows that the knowledge which a child discovers is worth twice that which is given to him in his textbook, cut up and partly predigested. So the reference library has come to be a *sine qua non* in modern education, and the fuller and more usable it is, the more deep and sure will be the foundations provided for the pupil's knowledge.

The reference library should contain, first of all, good dictionaries, more than one: a Webster's International; a Standard; and, if the funds will permit, a Century, for the Century gives more fully and exactly than any other dictionary the origin, the history, the organism of words; and of all that a pupil learns at school the one

thing that marks his degree of culture is his knowledge of words, his ability to use them rightly, to know them intimately, and to distinguish between so-called synonymous words which mean quite different things. Most words are full of a significance that the uneducated person never feels, and in proportion as one recognizes these finer meanings will he be able to appreciate the highest literature. Besides the dictionaries, Roget's Thesaurus of English Words (revised edition) is of great value in giving the pupil this ability to make and to understand fine distinctions. There are other good books of synonyms, but the Thesaurus seems still the best.

Then come encyclopedias, the most useful of which is perhaps the New International. This covers a wide range of subjects, provides enough information but not too much, and is exact, authoritative, and, withal, exceedingly well written. If a second set can be purchased get the Britannica, for the Britannica is fuller on the subjects which it treats and represents the highest authority. The best biographical dictionaries of living men and women, Who's Who in America, and Who's Who (English), should be replaced by new editions as often as issued. A few good histories of the Eastern nations, Greece, Rome, France, Germany, England, and the United States; a standard geography; a classical atlas, or, better, a historical atlas, that represents the world at different periods of history; a group of practical science books which will enable children to identify the flowers, birds, and butterflies; simple reference

books on art and on mythology; a good history of English and American literature; several anthologies of prose and poetry; finally, a book of familiar quotations (Bartlett's, by all means), and a yearbook of current knowledge — either the World Almanac or the Chicago Daily News Almanac, or both, together with the Statesman's Yearbook. These form the nucleus of a reference library which may be extended as the needs of the pupils demand and as the available library funds permit. A fuller list is suggested on pages 279-281.

But with the finest possible collection of books the school library problem is only half solved. The pupil must be taught to *use* the library, else it has entirely failed of its purpose. There are unfortunately some schools in which, though the pupil has before him treasures richer than those which Ali Baba found in the cavern, he cannot reach them because he does not know the talisman which will open the door. More than half a century ago Emerson, with his prophetic insight, voiced the need of a professorship of books, of the employment of men or women in our colleges to teach the student how to unlock these treasures, where to go for instant information on any given subject, and whom to trust as guides. This need is now met in a few of our colleges by an actual professorship, and in many other colleges and secondary schools by reference librarians, who help the students in their researches and in some cases give them talks on the use of the card catalogue, the index to periodical literature, encyclopedias and

dictionaries, systems of classification, and whatever else may tend to make them familiar with the library and perfectly at home in it. High-school librarians, in schools where they are employed, prove often to be among the most valuable members of the teaching force; for they are teachers as truly as those who hear recitations from textbooks, and to be a good librarian demands mental qualities of the highest order. Much excellent work has been done in grammar schools by children's librarians of the public libraries, who visit schoolrooms and talk to the pupils about books and how to use them. In some states traveling librarians from the county libraries perform a similar service for rural schools. The coöperation between the public libraries and the schools is one of the most useful features of modern library extension and will be treated more fully in the chapter on The Public Library.

To learn how to read and to get the most out of books is the important thing in our school training. Carlyle has said :

If we think of it, all that a university, or final highest school can do for us, is still but what the first school began doing, — teach us to *read*. We learn to read in various languages, in various sciences; we learn the alphabet and letters of all manner of books. But the place where we are to get knowledge, even theoretic knowledge, is the books themselves! It depends on what we read, after all manner of professors have done their best for us. The true university of these days is a collection of books.

VIII

THE PUBLIC LIBRARY

HAND in hand with the public school as a minister of education stands the public library. Though less intensive in its methods, it is broader in its scope, continuing its service into adult life and offering a program which embraces the entire field of knowledge and culture. Though its unique service is perhaps to the adult, its value to the child is very great, — especially great to the child who has few books at home and a limited library at school.

The growth of the public library has been phenomenal. Like the fabled bean stalk it has developed almost overnight and has opened to those who are willing to climb, a new world abounding in treasure. Little more than a hundred years have passed since young Abe Lincoln, longing to read the *Life of Washington*, was obliged to tramp from Pigeon Creek to Gentryville and borrow the precious volume from the private bookshelf of the testy Squire Crawford. If he had lived today, in a progressive locality, the public library would have brought the book to his door.

Though college libraries had existed in America since the early days of the colonies, and subscription libraries

since Benjamin Franklin organized the Library Company of Philadelphia in 1731, the idea of free public libraries did not take form until the beginning of the last century. Among the earlier free libraries supported by towns were those of Salisbury, Connecticut, founded in 1820, and Peterborough, New Hampshire, founded in 1833. About the time of the opening of the latter library the legislature of the state of New York passed an act authorizing a tax for the support of public libraries. These were to be housed in public-school buildings and managed by school officers. The idea was adopted by a number of other states, but for the most part was unsuccessful because of the lack of intelligent management by paid librarians who could give practically their whole time to the work.

About the middle of the century the public-library movement received a new impetus. In 1848 the state of Massachusetts authorized the city of Boston to raise five thousand dollars by taxation to support a public library, and in 1851 allowed any town in the state to levy a library tax for the same purpose. In 1849 New Hampshire passed a similar law; in 1850 Great Britain passed a free-library act; in 1852 the Boston Public Library was founded; in 1853 fifty-three librarians held a convention in New York City (the first library convention on record) and developed, among other things, the idea of the card catalogue.

This convention was the germ of the American Library Association, which was organized in 1876, when

more than a hundred librarians from various parts of the United States met and formed a permanent organization. The influence which the American Library Association has wielded and the promotive work which it has done have been the greatest factors in the development of free libraries in this country. Librarianship has become a profession, and haphazard methods of management have given way to a true library science.

The next great impulse toward the establishment of public libraries came toward the end of the century through the encouragement and gifts of that earnest Scotchman, Andrew Carnegie. When the library movement began to make its appeal to the people of America, in 1850, Mr. Carnegie, then a boy of thirteen working at small wages as a telegraph messenger in Pittsburgh, first came to realize what a library could do. He writes :

When I was a working boy in Pittsburgh Colonel Anderson of Allegheny — a name I can never speak without feelings of devotional gratitude — opened his little library of four hundred books to boys. Every Saturday afternoon he was in attendance at his house to exchange books. No one but he who has felt it can ever know the intense longing with which the arrival of Saturday was awaited, that a new book might be had. My brother and Mr. Phipps, who have been my principal business partners through life, shared with me Colonel Anderson's precious generosity, and it was when reveling in the treasures which he opened to us that I resolved, if ever wealth came to me, that it should be

used to establish free libraries, that other poor boys might receive opportunities similar to those for which we were indebted to that noble man.¹

Some thirty years after this resolution was taken Mr. Carnegie was in a position to carry it into execution. His first gift was made in 1881 to the town of Dunfermline in Scotland, where he was born. His second, in 1890, was to the city of Allegheny, where he first gained an appreciation of the real worth of a library. In 1895 he gave to Pittsburgh a library building which ten years later was greatly extended and became Carnegie Institute. It was not only a library but contained a large assembly hall, an organ, a collection of paintings and sculpture, and a museum of natural history. From this beginning Mr. Carnegie's benefactions spread over the United States, Canada, and Great Britain. The town or city receiving one of his gifts was required to furnish the site for a building and agree to provide by taxation or otherwise a yearly sum for library maintenance amounting to 10 per cent of the sum donated for the building. Dr. Learned, of the staff of the Carnegie Foundation, in his admirable résumé, *The American Public Library and the Diffusion of Knowledge*, states that at the time of writing (1924) the total amount expended for Carnegie buildings had reached the sum of \$55,655,000, of which \$43,655,000 was expended in the United States and Canada. He

¹ From W. S. Learned's *The American Public Library and the Diffusion of Knowledge*.

further states that at that time 31 per cent of the population of the United States in cities and towns of one thousand or more inhabitants had access to Carnegie libraries and 22.5 per cent had access to libraries which had no connection with the Carnegie Foundation. This makes a total of 53.5 per cent who enjoyed free-library privileges, — truly a remarkable record for three quarters of a century!

Having traced briefly the rise and development of the public library, our natural question is What is it doing today for the children? Come with me into the children's room in one of our large city libraries. It is in the sunniest corner of the building. On every side are ample shelves well stocked with books, and low tables round which sit a score of children reading, while a sympathetic woman who knows their needs helps them to find the books they want and introduces them to the world of the great and wise. The room breathes an atmosphere of peace in which the hurly-burly of the outside world finds no place.

It was not so very long ago that children in the public libraries, like dogs in the parks, were unwelcome unless kept in leash by a responsible attendant. If one of tender years appeared in those awful precincts alone, he might, by presenting a properly authenticated card and reaching up to a counter on a level with his eyes, receive a book to read. If he knew what book he wanted and it was not "out," the process was simple, but he was not greatly encouraged.

This is changed now. The child is tempted to read, and to read more; every allurements is offered. He is allowed free access to the shelves, where he may browse and choose. Books of timely interest or special value are placed in racks where he will be sure to see them. One of the most important developments in library service is the "open shelves." The children enjoy them in their own room, and progressive librarians are beginning to see that adult readers and students need them quite as much. A number of libraries, of which that of the city of Cleveland is probably the most perfect example, have opened their shelves to the people in such a way as really to make them "public" libraries. Under proper supervision this is the only way to enable a library to render its fullest service.

The "story hour," which has come to be a recognized institution in our best public libraries, is doing as much as any other library influence to interest children in good reading. A certain period is set aside — sometimes regularly each week, sometimes on special occasions or holidays — when the children's librarian or an expert story-teller from outside the staff, who has both sympathy and discrimination, gathers the children about her and tells them the tales that form the basis of our best literature. Listening to stories is the natural approach to reading from books and is the first step toward the acquisition of culture.

But it is not only in the reading room that children are made to know and to love books. As Mohammed

to the mountain, so the library goes to the reader, if the reader will not come to the library. The idea of the peripatetic library — the traveling library, as it is now generally called — is in line with modern progress. In these twentieth-century days space has been annihilated by rail and steam, inertia has been overcome, locality has been destroyed, the world is on wheels. What so natural, then, as the traveling library?

We are probably indebted to the Scotch for the germ which has developed into this interesting system of book distribution. Early in the last century — in 1810 I believe it was — a collection of religious tracts was circulated in Scotland, augmented a few years later by books of standard literature and science. These itinerant libraries, so called, flourished for more than two decades but finally died of inanition. Thirty years after their disappearance Australia developed a peripatetic system, and somewhat later the universities of Oxford and Cambridge sent out university-extension libraries; but the traveling library in this country dates from 1889 and owes its origin to Mr. Melvil Dewey, then director of the New York State Library, at Albany.

The traveling library solves the problem of supplying books to small towns and villages and to the rural population. The center from which the distribution is made may be the state library, the county library, or the township library. Experience has proved that generally the county is the most practical unit for

library extension. It makes possible a closer connection with the reader than the state library could make and is yet able by taxation to support a generous collection of books and a trained corps of librarians.

The small town or village provides a place in which to house the traveling library (it may be a corner of the village store or post office), and the books, from fifty to several hundred in number, are supplied by the county library. Some responsible person is selected to keep a record of them, and when they have been read they are returned and a new collection is sent to take their place. If sent by mail or express the village usually pays the cost of transportation one way.

The ideal system, now practiced in several states, is a combination of the county library and state library in close affiliation, all the county libraries of a state being catalogued at the state library and an interchange of books being thus made practicable. The state library naturally carries a wider range of books on specialized subjects, from which the county libraries may draw for their patrons or which on application may be sent direct to the farmer's door by rural free delivery.

Wisconsin is one of a number of states which have developed remarkably efficient systems of book distribution. Professional books as well as works of general literature are sent out by the State Library Commission at Madison on request, and advice is given through correspondence by a trained member of the library staff. This makes possible a definite course of directed study

on a special topic. Book service is given by the State Library Commission; package library service, embracing pamphlets and magazine and newspaper clippings on special subjects, by the University Library Extension Division. The county library has reached, perhaps, its highest development in California, where the total accessions amount to more than two million volumes annually.

Distribution of books is made in three ways: (1) by automobile, known as the "book car"; (2) by express or freight; (3) by parcel post.

The most picturesque of these methods is the distribution by automobile. A specially built car upon an ordinary automobile chassis displays on each of its sides shelves of books kept in place by glass doors or by movable covers which are taken down when a stop is made. The interior of the car affords space for additional books or, in some cases, for magazine racks. Some of the cars are vans, large enough to accommodate a dozen persons, and are lined within by "open shelves" where the reader may browse and make his own selection. The arrival of a car in a country village is always a signal for the inhabitants to turn out and surround it. Nor are its visits confined to the villages: it stops also at farmhouses, and wherever it goes it is warmly welcomed.

The traveling librarian is thus a literary evangelist preaching the gospel of good books. He (or, more often, she) strengthens the hands of the local libra-

rian in towns and villages, revives the interest when it flags, establishes new centers, and carries light into the dark places. What a field of usefulness is thus opened! Coming into personal contact with hundreds of people, young and old, to whom the world of books is almost a *terra incognita*, this blessed missionary rescues many a country youth from intellectual starvation, fans in some the spark which may kindle into genius, and in others stimulates the intelligent use of the powers which they possess, insuring at least better crops and broader citizenship.

Less appealing than the distribution by automobile is that by mail, freight, or express, though it has been found in most localities to be more practical because it is cheaper and quicker. Where these methods are employed a traveling librarian follows up the work, making regular visits to the substations, advising the local librarian (if there is one), meeting the people, and giving talks as well as personal suggestions. In some of the sparsely settled districts in the West the traveling librarian may be seen on horseback making the official rounds over rugged mountain trails or through the sagebrush of the desert. Where the difficulties are great the appreciation of a visit is even greater.

The children have a large share in the traveling library. In most libraries from one fourth to one third of the books are adapted particularly to children's use, and children are among the most devoted readers. In a small village in New York State a girl of thirteen

drew from a traveling library during the six months of its stay thirty-two books. A boy of fifteen drew twenty-five books. Statistics at other points show an interest quite as great.

But perhaps the most effective means by which the public library reaches the children is through the schools. Even in the cities the loan collections sent out from time to time by the public library are a welcome addition to the local school library; but in the rural schools, where the local library is often pitifully inadequate, the influence of the traveling library and especially of the traveling librarian is even greater. A typical letter from a rural teacher to one of our state libraries reads: "The school children simply devour the books. . . . They are paying the freight on them themselves, they are so anxious to have them."

The relation between the public library and the public schools is becoming one of perfect coöperation, as it should be. During the school years pupils are being made so familiar with the public library that when they leave school they can continue in the library their study and their reading. When one stops to consider the many points at which the work of the librarian and that of the teacher overlap, it will be seen that a great saving of energy and an enormous gain in efficiency must result from coöperation. The function of the library is to put the right book into the right hands: not only into the hands that are outstretched for it but into the hands of those who may not feel its

need. The librarian, though she may have, and *must* have, sympathy with the children, cannot come into that close relationship with them which is enjoyed by the teacher, who has them with her six hours in every day, Sundays and holidays excepted, who directs their intellectual progress, and who comes to know their needs more intelligently and often more sympathetically than even the parents.

Through coöperation the librarian gives of her practical knowledge of the books, and the teacher of her knowledge of the child. The librarian visits the school and talks to the children: tells them how to "find things" in books; tells the younger ones a few good classic stories and suggests where they may find others; tells the older ones how to use a card catalogue, how to run down a reference, where to find good material to help them in their history and geography. The teacher makes individual application of the librarian's generalities and fits a particular book to a particular want. The librarian is the specialist: she has at her fingers' ends the entire *materia medica* of the library and is skilled in the uses of all sorts of books; but the teacher is familiar with the child's constitution and habits, a kind of knowledge quite as important. Consultation of this sort is in line with modern practice and is yielding pronounced results in schoolrooms where it has been tried. The books are supplied from the school library so far as the school library can meet the demand, but beyond that point the public library

is drawn upon and offers from its greater resources a wide range of reference material and books on special subjects appropriate either to the work of the class or to the celebration of the annual festivals and the birthdays of great men and women. These books are sent to the schoolroom for reference or distribution, and the school is thus made in effect a branch library or, if you please, a traveling-library station.

If the public library is convenient to the school (and in villages it always should be, provided the school is centrally located), the reference work is often best done in the library itself. This method has the double advantage of affording a quiet place in which the pupil may work without distraction and of familiarizing him with the library, helping him to acquire the library habit. If the alliance of school and library accomplished nothing beyond this it would be well worth all the efforts that have been put forth in its behalf.

The object sought by both librarian and teacher is the culture of the child, particularly the development in him of a discriminating love of books, for this is the straight road to culture. The child is placed by law under the influence of the teacher during just those years when, if ever, the reading habit is formed and the trend given which determines the child's intellectual life. It is a critical period, and no agency should be overlooked which can contribute toward the end in view.

In such ways as these the public library is reaching

out after the children. In the country farmhouse, in the city tenement, and in the schoolroom, as well as under its own roof-tree, it is bringing to them the knowledge of a great new world, a world of opportunity, of encouragement, of delight. It is extending their vision over distant lands and bygone centuries, acquainting them with the secrets of nature and the mysteries of science, opening their hearts to the sweet influences of poetry, and pointing out to them the paths of righteousness and truth.

IX

THE ILLUSTRATING OF CHILDREN'S BOOKS

ON a shelf in my library is an old volume, now yellow and dog-eared, which was a treasure of my grandmother's childhood. It was one of the few picture books vouchsafed the children of a century ago. I regard it with more than a book-lover's affection and like to look at it when at all pessimistic about the juvenile books which are being put forth by the publishers of today, for it emphasizes as nothing else can the development in the art of making books for children and teaches us to be thankful for what the young people of the present generation have escaped. This volume is *A New Hieroglyphical Bible for the Amusement and Instruction of Children; Being a Selection of the most useful Lessons and most interesting Narratives, Scripturally Arranged, from Genesis to the Revelation, Embellished with Familiar Figures and Striking Emblems Elegantly Engraved. . . . Recommended by the Rev'd Rowland Hill, M.A. New York: Printed for and Published by the Booksellers. MDCCXCVI.* The preface further informs us that the author's object is "to imprint on the Memory of Youth by lively and sensible images the sacred and important truths of Holy Writ"

and that "the utmost attention has been paid to select such passages for illustration and embellishment as contained truths the most obvious and important or historical facts the most interesting." Turning over the leaves we find one of the first "obvious and important truths" to be the following, labeled "Exodus xxxix, 28," without a suggestion of context: "And a Mitre of fine linen, and goodly Bonnets of fine linen and linen Breeches of fine twined linen." The "striking emblems elegantly engraved" consist of an episcopal miter, two sunbonnets, and a pair of boy's trousers, the pictures taking the place of the words which they are supposed to represent, and thus forming a sort of illustrated rebus to attract and interest the young.

Contemporary with this stimulating volume was the well-known *New England Primer* with its crude representation of Adam's Fall and its picture of John Rogers being burned at Smithfield, and "His Wife with nine small Children & one at her Breast following him to the Stake."

The period which gave to the children of America the *Hieroglyphical Bible* and the *New England Primer* did not recognize the humorous or the fanciful as in any sense legitimate matter for the young, though the children's books of that epoch appeal to us of today with a humor which is quite irresistible. A child's book was then a serious matter, and mere amusement was an end for which it never aimed. The child was considered as generally able to amuse himself without assistance,

and the proper function of the book was to instruct, correct, and admonish. As the *New England Primer* had it :

Thy Life to mend,
This book attend.

But it is to the illustrations rather than to the text of these books that I now wish to call attention. They are fairly typical of the wood engraving of that period, though probably not the best work which could then be done. Bewick in England had made, some thirty or forty years earlier, his admirable engravings for *The History of British Birds* and *History of Quadrupeds*; but wood engraving had not come to be regarded as a fine art and was used mainly to advertise merchandise, to call attention to the sailing of ships, and, occasionally, to act as a vehicle for imparting moral or religious lessons. Bewick's books were so far superior to anything that appeared for almost a hundred years afterwards that they do not seem to belong to the epoch which produced them.

Turning from the juvenile volumes of the beginning of the nineteenth century to those of today is like passing from a darkened room into the sunshine. Illustrating is now a distinct art, and illustrating for children is an important branch of it. Some of the best artists of the present generation have devoted their lives to the service of the child, and the function of illustrating has risen from merely embellishing the text to really interpreting it. We sometimes speak of the illustrations

of a book in connection with its typography and binding as its "mechanical features," but this characterization is not as often made as formerly and should not be made at all. The pictures of a child's book are an organic part of it. They are as much to the child as the text, often more than the text, and determine in many cases his literary likes and dislikes. The interpretation which the artist gives to Cinderella may decide whether she is to be admired or only pitied, and Robinson Crusoe may be made an altogether kind and friendly person or a frightful semi-savage.

This influence is, of course, especially strong in the case of the very young. A picture is the simplest and most elementary expression of an idea. It precedes written language. The savage told his primitive stories by means of picture-writing before his descendants learned the use of letters; and, as the childhood of the individual is a counterpart of the childhood of the race, the child today expects the picture to tell his story also, before the text is open to him.

" If we grant the importance of pictures in fixing the child's impressions and forming his tastes, we must see to it that he has good pictures: pictures, first of all, that will attract him, for if they do not attract they will not influence him, unless it be negatively. Then, while they attract they must also cultivate his ideals of beauty and his appreciation of art; for how is he to learn what good art is unless it is often before him? And, finally, while it is not the function of children's

pictures, as it is not the function of art in the large, to teach morality, they should teach nothing that is low, cruel, or debasing.

Having stated, then, as the first requisite of good juvenile pictures that they must attract the child, there arises the question What sort of picture does the child prefer? This is not easily answered. I have experimented with children in different grades of the public schools and with others who have never attended school. The experiment has shown that the tastes of children vary as much as do those of adults and that they change as the child develops. There are, however, several well-defined likes that belong to every normal child.

The child likes color. The normal, untrained child likes bright color. A red hat attracts the infant, whereas a black hat does not attract him. But as the child grows he comes to see beauty also in subdued tones, and his training helps him to do this. He should never be taught, however, to despise pure, bright color. The love of it is the natural heritage of the child, and he should not outgrow it. All that we need concern ourselves about is to show him the beauty of harmonious combinations, and he will soon come to dislike those that are inharmonious.

Again, the child naturally likes a broad, simple treatment, whether in color or in black and white. As he grows older this fondness for simplicity is somewhat modified by an interest in detail, but it may safely be affirmed that a child of two years or less does not want

detail in a picture. He wants only a distinct impression. At the age of two my little girl preferred a series of simple outline drawings in a first reader to all her other pictures. There was a cat which she could see at a glance and a cup which she instantly recognized as a familiar friend. This stage was passed in due season, and she began to show interest in a cat with a bell round her neck, and a cup with figures on it; but it was not until the perceptive faculties had developed that the love of detail came to her, and even when it did come it did not supplant the fondness for simple treatment and clear images. It does not do this in any normal child.

Outline drawing combined with broad, flat color is exemplified in the popular poster style of illustrating. It seems to be a suggestion from the Japanese, who have surprised the world by the effectiveness and the rare decorative quality of their art. The poster style has the elements which appeal to children. It may be regarded as the child's own method of expressing his ideas of form as he draws his outline with a pencil and fills it in with colors from his paint box. But while it is adapted only to the simplest subjects, some modern illustrators make the mistake of trying to show by means of it all the details of a complex story. Figures in the foreground, background, and middle distance are hopelessly entangled, perspective is ignored, and the effect is dire confusion. When the illustrations are reproduced without the aid of color, the result is often chaotic.

Another mistake which is sometimes made in illustrations for children is an affectation of the antique and the conventional. The child is confronted with archaic line-drawings suggestive of Dürer and the early German wood engravers. All the life and dramatic interest of a situation are conventionalized out of it, and the dead remains are set forth in faded colors with a decorative framework of historic ornament. Walter Crane, though an artist of great merit, became enamored of this style and influenced a number of contemporary illustrators. Adults enjoy his work, but children do not want their Crusoe or their Sindbad stiffened into a Knave of Spades. They do not care for the decorative. What they want is life. A boy of eight made a fair criticism on one of these crowded, flat, ultraconventional illustrations when he gave as his reason for not liking it that it was "all muddled up."

One of the best exponents of clear line-drawing is the French illustrator Boutet de Monvel, whose work shows not only the beauty of simplicity but also that rare sympathy with child nature which is so essential in the drawing of pictures for children. Even when he goes beyond the subjects suited to the very young, as in the crowds and battle pictures of his *Jeanne d'Arc*, he succeeds in eliminating all but the essentials and as a result is perfectly intelligible.

In this country Jessie Willcox Smith has stood forth as the apostle of simplicity and naturalness. Her boys and girls are real children in everyday pursuits and

attitudes. They are convincing; we know them and love them. A score of good illustrators, both men and women, are following in general the same method. Others, like Hugh Thomson, working chiefly in black and white and depending entirely upon the line for their effects, follow the older standard method which is so well developed in the work of Abbey and Reinhart. Howard Pyle, Louis Rhead, and Charles Robinson have illustrated many children's books and have done admirable work. Pyle's *Robin Hood* illustrations show the archaic influence already mentioned and are not as clear to the child as the more detailed yet more realistic drawings in his *Men of Iron*.

A rare gift in an illustrator for children is imagination. Children must have their fairies, and comparatively few artists are as well acquainted with fairies as they should be. Among the older artists F. S. Church has drawn perhaps the most delicately fanciful little creatures that ever graced a book for children. Arthur Rackham shows the same naïve imagination combined with an exquisite technique, but in some of his work he leans perhaps a little too far toward the weird and the grotesque. His gnarled, leafless trees seem to be stretching out their arms to catch little boys and girls, and his hobgoblins awaken in some timid children a fear of going to bed. Maxfield Parrish has the same imaginative, poetic feeling, though his medium of expression is entirely different. There is in his pictures an unusual decorative quality. Like Rackham, he is fond of the grotesque.

The grotesque does not appeal equally to all children ; but there is a stage which begins at the age of about six or seven and lasts for several years, during which the desire for the extravagant sometimes becomes a passion. To fail to recognize this craving is usually to drive children to satisfy it surreptitiously with the worst material. There is the grotesquely fearful and the grotesquely comic, and both have their fascination at this period. Children try their parents' souls by discarding artistic picture books and showing a preference for the adventures of certain irrepressible youngsters in vivid red, blue, and yellow on the pages of the Sunday newspaper. These pictures should by all means be discouraged, but the children should be given something good to take their place,— something that is comical without being vulgar. Almost any of the picture books named in the lists for home reading and for libraries in this volume have humor enough to satisfy and delight the normal child.

A quality which is almost a *sine qua non* in pictures for children is action. Children like to see things *go*, and the figures which appeal to them are those which are doing something. A boy in the second grade chose a spirited picture, "A is for archer," by Stuart Hardy, in preference to a decorative treatment of Grimm's girl at the well by Crane. When asked why, he replied, "Because I like to shoot." The picture must tell a story in order to interest the average child, and the story must be such as he can appreciate. Randolph

Caldecott's spirited, story-telling drawings of nursery classics and old English songs will never grow old, they are so intensely alive. E. Boyd Smith's picture books for little folks have much the same effect.

Beauty is a quality that children are not slow to discover and appreciate. Some of the older artists, it is true, were rather fond of mere prettiness and undoubtedly idealized their children, but the tendency of modern art is too much in the opposite direction,—despising beauty and striving rather for individuality. It is unfortunate that more of our illustrators have not tried to combine the two.

So much for what the child likes. But his pictures should not only give him what he likes: they should give it to him in the best possible way. The touch of the true artist should be manifest in them. The child will find color, action, and simplicity in the vivid newspaper comics, or "funnies," already referred to, and at first he will admire them quite as much as the most artistic color plates. But he needs discriminating guidance. Let his books be those illustrated by a master hand and accustom him to the best art. It will not be long before he will recognize and appreciate it. By the best art I do not mean necessarily that of Michelangelo or Raphael, though he should know some of the world's great art works as soon as he is old enough to understand them. I mean simply *true art*, whether the drawing be that of a cathedral or of a doormat. There are too many illustrators who try to atone for poor draftsman-

ship by a wealth of carefully wrought details — textures, shadows, and all that. Scores of amateurs have found a market for their work in the multiplicity of modern books, but their touch is readily discernible. Their figures are wooden and their faces are expressionless. They are not artists; they are apprentices.

The child naturally assumes that the pictures which adorn his books are right pictures, and from them he gets his ideas of drawing, his first impression of what art is. There is no harm in giving him such entirely natural and enjoyable scrawls as those which illustrate Lear's *Nonsense Books*. He is not deceived by them. He takes them as a joke, and the joke is healthful and stimulating. These pictures of Lear's, with all their crudity, are far more expressive than many finished pictures which the child finds in his books and which he supposes to be in some sort a standard of artistic excellence because they pretend to be something. Do not buy him books which are falsely or poorly illustrated. Better give him no pictures at all than wrong ones. Should he not be taught good art as well as good literature? Many a parent confesses with regret that he does not know the difference between a good and a poor picture. If he does not, he should see to it that his children know more about such matters than he knows himself; and if he cannot trust himself to select their picture books he should ask the assistance of some friend in whose discrimination he has confidence. The well-illustrated book sometimes costs a little more than

the poorly illustrated book, and if it costs more it is worth more. Often it does not cost more, but only requires a little care and judgment in its selection.

We come now to the moral effect of pictures. While they are not to be considered primarily as a vehicle for teaching morality, they should never by inference or example teach immorality; and by immorality I mean anything that is mean or degrading. There lies before me a child's book in which several boys are pictured as having tied a tin can to a dog's tail and being immensely amused at the struggles of the poor beast to rid himself of it. The accompanying story ends with the moral that this was a very wrong thing for the boys to do, but the artist has not expressed this saving conclusion. Both story and picture are bad; for, while one boy will pity the dog, another will think it a good joke and will perhaps decide to try the experiment on the next unfortunate canine that crosses his path.

A small boy of my acquaintance became highly interested some time ago in the adventures of a naughty youth shown in the supplement of a well-known newspaper. The youth in the newspaper shampooed his sister's hair and anointed the poodle with a mixture of ink, glue, and the family hair tonic, leaving the remainder of the compound in the bottle for the use of his father and mother. The results as pictorially set forth were so amusing that the small observer at once took steps to repeat them in real life. Much mischief is suggested in such ways as this, and the suggestions

come from artists who have little sympathy with children, thinking of them mainly as a theme for the exercise of their humor.

Analyze the humor in the comic pictures of our newspapers and you will find that in most cases it rests upon someone's misfortune: an apple woman upset by an automobile, a sleeping tramp annoyed by small boys, a large trunk falling from an upper window and flattening an unfortunate bystander. Such are the subjects that are given to our children to make them laugh, while we are trying to teach them to be thoughtful of the comfort of others, genuinely polite, and considerate of everyone.

All this emphasizes the point that the true artist for children must have sympathy for his audience as well as experience with them, must know what is good for them, and must love them too much to offer anything that is not of his best. The artist shows his character in his work. Let it be a good character, and the children will unconsciously imbibe from his pictures heroism, gentleness, and nobility; let it be a mean character, and its influence will be mean. Fortunately there are plenty of good men and women who are illustrating children's books and who are putting into their work not only skill and genius but also good judgment, sympathy, and love.

Let parents and teachers, those who buy books for the children of the present generation, but discriminate in their choice, realizing that the picture is as important as the printed page in forming taste and influ-

encing character, and they will soon see in the children the results of this powerful educative influence. They will see, too, an improvement in the illustrations of the books which are offered to the young. Publishers will not issue poorly illustrated books if it is found that well-illustrated books are in demand. It is thus in the power of book-buyers to raise the character of all books by demanding what is best — not what is most expensive, but what is elevating both to the taste and to the morals. Much has been accomplished in this direction within the past quarter of a century, but there is still room for improvement.

X

MOTHER GOOSE

IN THESE days of protest against all that savors of the past, Mother Goose seems to have aroused a host of critics. She is attacked on four counts: (1) she is too old, (2) she is a poetess of very inferior ability, (3) she has a demoralizing influence on children, and (4) she is a myth. But she cannot be pooh-poohed into oblivion: the children have spoken for her, and as it is the children to whom she addresses herself, they should be her jury. Adult judgment of juvenile literature is often faulty. It is hard for the grown-up to divest himself of the wisdom that the years have brought him, to become for the time simple and artless, to look out once more through the clear eyes of childhood and judge a child's rime or story frankly by what it means to the child. But we are coming to recognize that the simple, child-like rimes and stories of the past, though we may be too wise to appreciate them, are quite as important in the mental development as is the literature of maturer years.

Mother Goose is the starting point from which mankind begins its knowledge of books. The novelist whose latest volume is in its hundreds of thousands, whose name is in the mouths of the multitude, probably gained

his first notion of fiction on his mother's knee from the somewhat highly colored story of the old woman who swept the cobwebs out of the sky ; the poet's first pastoral was "Little Bopeep," his first tragedy, "Ding, Dong, Bell." These nursery rimes have trained the ear and stirred the imagination of generations of children and are worthy of adult consideration not only because of their venerable antiquity but also because of their peculiar fascination for the child mind.

As for Mother Goose, the author, we must acknowledge at the start that she *is* a myth ; she appears to be even less substantial than Homer and of that mystic company of Cynewulf and Saemund the Wise, who personify the story-telling spirit which produced our earliest folklore. Some forty years ago an ingenious gentleman of Boston claimed to have identified her as Mistress Elizabeth Goose, or Vergoose, who flourished in that city between the years of 1712 and 1720, and this effort to give her a local habitation was at once accepted with joy by a large part of that reading public which expects its authors to have had feet and hands and to have been human. The Vergoose story stated that our nursery laureate was the mother-in-law of one Thomas Fleet, a printer ; that she lived with his family over his shop in Pudding Lane (now Devonshire Street) ; that she habitually repeated nursery rimes and songs for the delectation of Fleet's children, and that said verses became so popular in Pudding Lane that Fleet, thinking to turn an honest penny, published them in

1719 under the now famous title *Mother Goose's Melodies*. The story was uncontradicted for years, but at last the higher critics got hold of it and exploded it. It all seems now to have originated in a clever newspaper article written by a certain John Fleet Eliot, great-grandson of Thomas Fleet the printer, who desired to embellish his family tree and make readable history. No one ever saw this edition of the *Melodies* printed by Fleet in 1719; and all the evidence we have is Mr. Eliot's word that a gentleman named Crowninshield (then deceased) had mentioned having once encountered a copy in the library of the American Antiquarian Society at Worcester, Massachusetts, which, however, subsequent search failed to discover.

Mother Goose's grave was also pointed out in the old Granary Burying Ground and is still visited by an occasional deluded pilgrim. But the grave is marked with the name of "Mary Goose, wife to Isaac Goose," who "dec'd October ye 19th, 1690," thus dividing the honors of Goosehood; for Mary, wife to Isaac, is clearly not Elizabeth, mother-in-law to Fleet, whose fictitious singing of nursery jingles in Pudding Lane dates twenty-five years after Mary's interment. An English writer in the *Spectator* several years ago, discussing this Pudding Lane story, facetiously suggested that the name Goose might be a corruption of Gosse, and that his distinguished compatriot of that name, Mr. Edmund Gosse, was probably a lineal descendant of the ancient lady for whose ditties he has shown so deep a regard.

If we are to seek the genesis of Mother Goose we must go farther than Boston and earlier than 1719. Mr. Andrew Lang has discovered in Loret's *Muse historique*, published in France in 1650, the following verses :

Mais le cher motif de leur joye,
Comme un conte de la *Mère Oye*,
Se trouvant fabuleux et faux
Ils déviendront tous bien pènauts.

The second line is the significant one : "Like a Mother Goose story," which, in the next line, is shown to be "fabuleux et faux." Clearly, then, Mother Goose was known to the French more than two hundred and fifty years ago as the typical teller of extraordinary and fanciful tales.

Some think they can find the origin of the name in "Queen Goosefoot" (*Reine Pédaque*), a nickname given to the mother of Charlemagne because she was said to be web-footed ; but this requires of the imagination almost too great a strain.

[The earliest date at which Mother Goose appears formally as the author of children's stories is 1697, when Charles Perrault, the distinguished French *littérateur*, published in Paris a little book of tales which he had during that and the preceding year contributed to a magazine known as *Moetjen's Recueil*, printed at The Hague. This book is entitled *Histoires ou contes du temps passé avec des moralités*, and has a frontispiece in which an old woman is pictured telling stories to a

family group by the fireside, and in the background are the words in large characters *Contes de ma Mère l'Oye* ("Tales of my Mother Goose").

These tales were eight in number, consisting of the children's classics, "Little Red Riding-hood," "The Sisters who dropped from their Mouths Diamonds and Toads," "Bluebeard," "The Sleeping Beauty," "Puss in Boots," "Cinderella," "Riquet with the Tuft," and "Tom Thumb," or Little Thumb (*Petit Poucet*), as he is here called. "Riquet with the Tuft" is the only one of the collection which seems not to have maintained its popularity in English and American collections.

Perrault himself was a man of importance in his day, an advocate, a public officer under Colbert, and a member of the French Academy. Though he wrote a series of biographies and a life of himself in which he recounts his public services, his claim to a place in literature today rests upon this little volume of stories, which he gathered and retold, using the name of his son because he thought them too insignificant to own. The earliest mention of an English version of these tales seems to be an advertisement in a London paper of 1729 referring to *Tales of Passed Times*, translated by a Mr. Samber and published by J. Pote.

It is thus clear that Mother Goose was of French extraction and of at least respectable antiquity. But thus far nothing has been heard of her "melodies." She began her existence as the *raconteuse* of fairy tales, not as the nursery poetess.

The idea of collecting well-known rimes for children and of attributing them to this fabulous story-teller seems to have originated with John Newbery, the London publisher, who has been justly styled the father of children's literature in England; and it is more than probable that Oliver Goldsmith edited the first collection. This book, which was entitled *Mother Goose's Melody*, appeared not much later than 1760. We know that Goldsmith did hack work for Newbery during five or six years about this date, that he probably wrote the child's story of "Goody Two-shoes," which Newbery published in 1765, and that he was interested in children's literature. Certain earmarks, too, are to be found in the preface to the *Melody* which suggest his authorship.

The full title of the book is *Mother Goose's Melody: or, Sonnets for the Cradle. In two Parts. Part I contains the most celebrated Songs and Lullabies of the old British Nurses, calculated to amuse Children and to excite them to Sleep. Part II, Those of that sweet Songster and Muse of Wit and Humour, Master William Shakespeare. Embellished with Cuts, and [illustrated with Notes and Maxims, Historical, Philosophical and Critical.*

The collocation of nursery rimes and Shakespeare seems at first thought somewhat inharmonious; but when it is noted that the Shakespearean selections include simply such songs as "Where the Bee Sucks," "You Spotted Snakes," and "Under the Greenwood

Tree," it shows that the collection was made by one who loved good literature and who felt that a child's book of poetry would be enriched by having in it these little gems of verse.

The selections embrace many of the familiar old nursery rimes, together with some which have been omitted from modern collections on account of their coarseness, and others which seem to have been simply overlooked. Each selection is accompanied by a footnote or comment satirizing the heavy Johnsonian scholarship of that day and the constant efforts of editors to point a moral.

Most of us remember the melancholy rime here called "A Dirge," which relates how "Little Betty Winckle she had a pig," the same being "a little pig — not very big," who "when he was alive lived in clover. But now he's dead and that's all over." In the Newbery collection this rime is accompanied by the following scholarly note :

A Dirge is a song made for the Dead ; but whether this was made for Betty Winckle or her Pig is uncertain ; no Notice being taken of it by *Cambden*, or any of the famous Antiquarians. — *Wall's System of Sense*

The rime regarding the old woman who lived under a hill is followed by this note :

This is a self-evident Proposition which is the very Essence of Truth. *She lived under the Hill, and if she is not gone, she lives there still.* Nobody will presume to contradict this. — *Cræusa*

Following the familiar "Little Tommy Tucker," who, it will be remembered, sang for his supper and finally was overwhelmed by the problem of getting married "without e'er a wife," the scholarly editor remarks:

To be married without a wife is a terrible Thing; and to be married with a bad Wife is something worse; however a good Wife that sings well is the best musical Instrument in the World. — *Puffendorff*

Enough of this old book has been quoted to show its quaintness. If Goldsmith did not have a hand in it, Newbery at least published it, and it was exceedingly popular in its day. Probably no original copy of the Newbery *Mother Goose* is now in existence, but the book was reprinted by Isaiah Thomas of Worcester, Massachusetts, about 1785, and several copies of the Worcester edition are preserved, one of which has been photographed and reproduced in facsimile by Mr. W. H. Whitmore of Boston. The illustrations are as quaint as the text and are of the same grade of excellence as those of the *New England Primer*, which appeared about the same time and which may have been engraved by the same hand.

Another collection of nursery rimes which was published during this period, perhaps the first American issue of its kind, was *The Famous Tommy Thumb's Little Story-Book; containing his Life and Surprising Adventures, To which are added Tommy Thumb's Fables, with Morals, and at the end, pretty stories, that may be*

sung or told. Adorned with many curious Pictures. Printed and sold at the Printing Office in Marlborough Street 1771. A copy of this is to be found in the Boston Public Library. It contains the story of Tom Thumb, seven fables, and nine nursery rimes, all but two of the rimes (namely, "Little Boy Blue" and "Who Did kill Cock Robin?") having appeared in the Newbery *Mother Goose*. This Boston Tommy Thumb book was probably a reprint of another English collection.

The work of Newbery and his successors forms an important and interesting chapter in the history of children's literature. The story of it has been well told by Charles Welsh in a little book entitled *A Bookseller of the Last Century*, published in London during the 80's.

But we must leave Newbery and follow the development of *Mother Goose*. Her popularity was not without its drawbacks. Other publishers, seeing that she was bringing many a shilling into Newbery's till, cast covetous eyes upon her, and soon John Marshall of Aldermary Churchyard, Bow Lane, London, being seized with a spirit of high-handed piracy, appropriated the *Melody* almost verbatim, making only a few changes in the arrangement of the selections. A copy of the Marshall edition is still extant in the Bodleian Library at Oxford. It was probably this that led Thomas Carnan, Newbery's stepson and successor, to copyright in 1780 the original *Mother Goose's Melody*, which had been published for several years without copyright.

In 1797 a quaint satirical booklet was printed in

London, entitled *Infant Institutes*. This seems to have been an essay on nursery literature, written in a mock-scholarly style, with comments on a number of jingles then evidently current, intended probably as a burlesque on the work of the Shakespearean commentators of that day. The pamphlet was written by the Reverend Baptist Noel Turner, rector of Denton, although its authorship was unknown until after the writer's death. *Infant Institutes* contained a number of nursery rimes, some of which had not been printed in *Mother Goose's Melody*, but we hear of no other general collection until 1810. In that year appeared *Gammer Gurton's Garland, or the Nursery Parnassus, a choice collection of pretty songs and verses for the amusement of all little good children who can neither read nor run*. London: printed for R. Triphook, 37 St. James Street by Harding and Wright, St. John's Square. It was edited by Joseph Ritson, an eminent English scholar, critic, and antiquary.

Gammer Gurton was evidently put forward as a rival of Mother Goose. The name was a familiar one; it was found in the old comedy *Gammer Gurton's Needle*, and was used as a type name for the ancient grandmother. This alliterative *Garland* contained nearly all of *Mother Goose's Melody* and about as much more material of the same sort collected by Ritson from all available sources. Gammer Gurton's reign was short, however, and it is a Boston publisher that we have to thank for the final establishment of Mother Goose as the autocrat of the nursery.

Sometime between the years 1824 and 1827 Munroe and Francis, a firm of Boston booksellers doing business at what is now the corner of Washington and Water streets, published a book called *Mother Goose's Quarto, or Melodies Complete*, and in 1833 their successors, C. S. Francis & Co., brought out a much larger book the title-page of which reads "Mother Goose's Melodies: *The only Pure Edition.*" Though this is advertised as "pure" Mother Goose and though it contains all but three of the original rimes of Newbery's edition, there is a plentiful alloy of Gammer Gurton and of other rimes which had escaped both authorities. In fact, Gammer Gurton is at this point absorbed and loses her identity in Mother Goose. The Munroe and Francis edition has been reprinted in facsimile, with an introduction by Dr. Edward Everett Hale.

The last notable addition to nursery literature was made in England in 1842, when Halliwell, the well-known British scholar and Shakespearean critic, published *Nursery Rhymes of England*, which his title announced to be "collected principally from oral tradition," but which contained nearly all of *Mother Goose*, *Gammer Gurton*, and the American consolidated *Mother Goose*, besides much new material which the collector might well have allowed to remain oral tradition. This is probably the most complete collection of old nursery rimes ever published and is interesting to the student of folklore, though not altogether profitable to the child. Much of it is coarse, a great deal of it is silly,

and unfortunately the coarsest and silliest of it has been repeated ad nauseam in modern editions, to the lasting dishonor of the mystic dame to whom it is now attributed.

The fact is worthy of note that among collectors and editors of nursery rimes are to be found the brightest of scholars and littérateurs: Goldsmith; Ritson; Halliwell; Andrew Lang, who edited in 1884 perhaps the best children's collection of jingles obtainable; Dr. Charles Eliot Norton, who made the collection contained in Book I of the *Heart of Oak Books*; Professor Saintsbury, editor of the English volume *National Rhymes of the Nursery*; and Charles Welsh, an American authority on children's literature.

Thus far we have traced simply the printed existence of these rimes, their editorial history; but when we go back of all that and attempt to discuss when and where and how they first came into being, we open a wide field of exploration, — as wide as the world itself and as old as history. Take, for example, "The House that Jack Built." This and the story of the old woman who bought a pig (in older versions, a kid) and found difficulty in inducing it to jump over the stile and "get home to-night," came from the same source: they both originated in an old accumulative bit of verse found in the Chaldee and also in the Hebrew. This verse proceeded step by step from the phrase

A kid, a kid, my father bought

For two pieces of money, —

A kid, a kid.

Then appears a cat and eats the kid ; then a dog that bites the cat ; then a staff which beats the dog ; then a fire which burns the staff ; water which quenches the fire ; an ox that drinks the water ; a butcher who slays the ox ; the angel of death who kills the butcher ; and finally the Holy One who kills the angel of death. The last verse, translated, reads thus :

Then came the Holy One, blessed be He,
 And killed the angel of death
 That killed the butcher
 That slew the ox
 That drank the water
 That quenched the fire
 That burned the staff
 That beat the dog
 That bit the cat
 That ate the kid
 That my father bought
 For two pieces of money, —
 A kid, a kid.

To the Jews of the Middle Ages this quaint old verse had a religious symbolism. It was called the Haggadah, and was sung to the music of a rude sort of chant as a part of the "home service" of the Passover. Its earliest appearance in type, so far as I have been able to learn, was in 1590 in a book issued at Prague. In 1731 a German scholar named Leberecht published in Leipzig the interpretation. He asserted that the kid, an animal emblematic of purity, represented the Hebrews ; the

father who bought the kid, Jehovah; the two pieces of money, Moses and Aaron, through whom the Hebrews were brought out of Egypt; the cat, the Assyrians; the dog, the Babylonians; the staff, the Persians; the fire, the Greeks under Alexander; the water, the Romans; the ox, the Saracens, who subdued Palestine; the butcher, the Crusaders, who conquered the Saracens; the angel of death, the Turks, who succeeded to the possession of the land; the whole closing with a prophecy that the Holy One would in the end wipe out the Turks and restore the promised land to his children, the Israelites. Both the song and the interpretation are still retained in the Jewish manual for the Passover service.

The rimes "Hush-a-bye, Baby, on the Tree Top" (originally "Sing Lullaby, Baby" etc.) and "Rock-a-bye, Baby, thy Cradle is Green" both suggest a pastoral, out-of-door life and are of great antiquity. The first is quoted in a song called "The London Medley," printed in 1744. The same song also contains "Old Obadiah sings Ave Maria" and "There was an Old Woman sold Puddings and Pies." Old King Cole was a historical character who ruled the Britons in the third century of the Christian Era. Robert of Gloucester says he was the father of St. Helena, and hence the grandfather of Constantine.

"Jack and Jill" is drawn from Icelandic mythology. The two children were supposed to have been stolen and taken up into the moon, where they still stand with the pail of water between them; and the Scandinavian

peasant will point them out to you on a clear night when the moon is at the full, as we point out to our children "the man in the moon." A myth almost identical with this is found in the Sanskrit.

In "When Good King Arthur ruled the land" the stealing of "three pecks of barley meal to make a bag pudding" is supposed to have been an actual event, though I believe no one has ever found any details of the seizure beyond those given by Mother Goose.

"Thirty Days hath September" appears in Grafton's *Chronicle* (1570) in a form slightly different from that to which we are accustomed. It there reads:

Thirty days hath November,
April, June, and September.
February hath twenty-eight alone,
And all the rest have thirty-one.

Another variation is found in Winde's Almanac for 1636, printed at Cambridge:

April, June, and September
Thirty days have, as November.
Each month else doth never vary
From thirty-one, save February,
Which twenty-eight doth still confine
Save on leap year, — then twenty-nine.

Still another version is quoted in the old play *The Returne from Parnassus*, written and acted before the death of Queen Elizabeth and published in London in 1606.

The first line of "Sing a Song of Sixpence" is quoted

in Fletcher's *Bonduca* (about 1615); "A Duck and a Drake and a Half-penny Cake" appears in Junius's *Nomenclator* (London, 1585); "When a Twister a-twisting will twist him a Twist" is in Dr. Wallis's *Grammatica Linguae Anglicanae* (Oxon, 1674); "Three Blind Mice" is in a book called *The Deuteromelia*, published in London in 1609, with music accompanying; "Handy-dandy, Jack-a-dandy" is a rime the repeating of which was part of an old game, centuries old. It is referred to in "Piers Plowman" (1362-1377) in the lines:

Thanne woweded wrong
Wisdom ful yerne
To maken pees with his pens,
Handy-dandy played.

To play the game a small object was concealed in one of the two hands, which were tightly closed and placed one upon the other, with the question

Handy-dandy, Jack-a-dandy,
Which good hand will you have?

or, as a variation,

Handy-dandy, riddledy ro,
Which will you have, high or low?

Children today still play the game, though the rime is no longer connected with it.

"Three Children sliding on the Ice all on a Summer's Day" is found in a book of *Choyce Poems*, published in London in 1662, and later in a volume figuratively entitled *Pills to Purge Melancholy*, dated 1719.

Many of the popular nursery rimes are historical. Several of these have already been referred to.

Over the water and over the sea
And over the water to Charley,

was an old Jacobite song, sung many a time in Scotland at midnight meetings in alehouses while the Jacobites waited for "Bonnie Prince Charley." "Charley loves Good Ale and Wine" was another drinking song of the same period — some say a part of the same song, though that is doubtful. It also refers to the Young Pretender.

"Bessy Bell and Mary Gray" is an old Scotch ballad, well known before the end of the seventeenth century. It refers to two young women of Perth who fled to the country during the Plague of 1645. There the lover of one visited them, carried the contagion, and they both, if not all three, died. The second verse, found in nursery collections, in which Bessy is represented as keeping the garden gate while Mary kept the pantry, is a comparatively modern corruption. The original ballad has four verses. It is a little gem of its kind:

O Bessy Bell and Mary Gray,
They war twa bonnie lasses.
They biggit a bower on yon burn-brae,
And theekit it o'er wi' rashes.

They theekit it o'er wi' rashes green,
They theekit it o'er wi' heather;
But the pest cam frae the burrows-town
And slew them baith thegither.

They thought to lie in Methven kirkyard
Amang their noble kin ;
But they maun lye in Stronach haugh,
To biek forenent the sin.

And Bessy Bell and Mary Gray
They war twa bonnie lasses ;
They biggit a bower on yon burn-brae,
And theekit it o'er wi' rashes.

Little Jack Horner is said by Andrew Lang to have lived in Wells, Somersetshire, in the reign of Henry the Eighth, and the plum that he pulled out of the Christmas pie was an estate formerly belonging to the church, which was given him by the crown upon the dissolution of the English monasteries.

"Taffy was a Welshman, Taffy was a Thief" is supposed to refer to the Welsh uprising early in the fifteenth century, when Owen Glendower descended upon the English border and made trouble, for which he afterwards paid dearly.

The familiar rime which narrates how the king of France went up the hill with twenty thousand men, and subsequently came down again, appeared in a little pamphlet called *Pigges Corantoe, or Newes from the North*, published in London in 1642. It is there called "Tarlton's Song." As Tarlton died in 1588, it must be decidedly old. No one seems to have discovered what particular military movement it celebrates. It may have suggested that series of self-evident propositions

beginning "There was a crow sat on a stone," which closes with the couplet

There was a navy went to Spain ;
When it returned, it came again.

The latter is known to have reference to the failure of the English fleet against Cadiz in 1625.

References to these historical rimes might be multiplied indefinitely. There is "Please to remember the Fifth of November," referring to the Gunpowder Plot; there is the "black man upon the black horse," which was Charles the First; there is "Hector Protector, dressed all in green"; there is "The Parliament soldiers," who are said to have "gone to the King"; and there is

Queen Anne, Queen Anne, you sit in the sun,
As white as a lily, as fair as a wand.

Then there is the rime "London Bridge is falling Down," which celebrates an event in the early part of the eleventh century, when King Olaf, the Norseman, went to England and broke down London Bridge after a battle with King Ethelred. The victory found a place in the Norse sagas, and the following lines from the "Heimskringla" evidently formed the basis of the nursery rime:

London Bridge is broken down,
Gold is won and bright renown,
Shields resounding,
War horns sounding,

Hildur shouting in the din ;
Arrows singing,
Mail coats ringing,
Odin makes our Olaf win.

As we look back over the history of these old rimes we are filled with wonder at their vitality. Century after century has passed over them, and they still find a place in every nursery, a corner in the heart of every child. Many verses for children have been written in modern times which to the adult mind seem more melodious and attractive, but the child looks upon them with more or less of coldness. They may amuse him for a time ; but, after all, it is his *Mother Goose* that he takes to bed with him. He knows nothing of its antiquity nor of its history. He does not know why he likes it ; he simply likes it.

A story is told of Horace Mann's daughter, who during the tender years of babyhood was studiously kept away from the corrupting influence of all nursery rionsense and brought up in an eminently proper intellectual environment. When she had become a fairly large girl she heard one day for the first time "Hey diddle diddle" and was so fascinated by it that she begged to have it repeated to her until she could learn it. This story proves not only the futility of keeping children in a strait-jacket but also the inherent attraction of *Mother Goose* aside from all possibilities of association or training.

What is the secret of this ever-fresh and ever-enduring

popularity? Some thoughtful persons have claimed to find in the old rimes hints of profound philosophy which they think is the preservative principle that has kept them through the centuries. Mrs. Whitney, in her delightfully extravagant *Mother Goose for Grown Folks*, has found them fairly bristling with morals. She sees in "Little Boy Blue" an exhortation to youth to shake off indolence and apply itself to duty; "Little Jack Horner" she conceives to be a satire on the egotism of the successful man; "Little Bopeep" offers comfort to the disappointed; "Solomon Grundy" is the epitome of life — a simpler and more direct form of Shakespeare's "Seven Ages"; "The Old Woman who lived upon Nothing but Victuals and Drink" shows the longing of the unsatisfied soul after things spiritual; "Jack Sprat and his Wife" illustrates the complementary character of human endowments, each being fitted to its place in the economy of nature. One of her interpretations, "Similia Similibus," affects to show the meaning of "The Man who jumped into the Bramble Bush." She says:

Old Dr. Hahnemann read the tale
 (And he was wondrous wise)
 Of the man who, in the bramble bush,
 Had scratched out both his eyes.

And the fancy tickled mightily
 His misty German brain,
 That, by jumping in another bush,
 He got them back again.

So he called it "*homo-hop-athy*,"
And soon it came about
That a curious crowd among the thorns
Was hopping in and out.

Mrs. Whitney's corollaries are drawn more in jest than in earnest, but other commentators have made a ridiculously serious matter of it. We must remember that the popularity of Mother Goose springs from the child himself, and what child has any vital concern as to the lesson in "Little Boy Blue"? If he suspected that there is a lesson in it, he would lose interest at once.

Neither is it the wit or humor that appeals to the child. Professor Saintsbury tells of an acquaintance who used to be mightily amused at the line "*Hotum, potum, paradise tantum, peri-meri-dictum, domine*," in which he said the phrase "*paradise tantum*" — *only* paradise — was the nicest thing he knew. It is probable that whoever first evolved this choice pig Latin had no thought of doing a particularly nice thing, but perhaps wanted to burlesque some old Latin formula used by the priests. At all events, the child sees nothing witty in it; the jingle is what attracts him.

The child takes little thought as to what any of these verses mean. There are perhaps four elements in them that appeal to him: first, the jingle, and with it that peculiar cadence which modern writers of children's poetry strive in vain to imitate; second, the nonsense, with just enough of sense in it to connect the nonsense with the child's thinkable world; third, the action,

for the stories are quite dramatic in their way ; fourth, the quaintness. Many of the objects which are referred to are entirely uninteresting to him in themselves, many of them entirely strange and beyond his horizon, and perhaps this quality of mystery also adds to them a certain charm. No child knows exactly what it was that Little Miss Muffet sat on, and it is an interesting experiment to get from a dozen average children their ideas on this subject. The conceptions range all the way from a rocking-chair to a mushroom, and I have observed that the artists who illustrate *Mother Goose* are as far apart in their views as the children. Nor does the child have a very distinct idea of what Miss Muffet was eating. "Curds and whey" means nothing to him. He suspects that the combination is something nice, perhaps something resembling ice cream, which is his most exalted conception of things eatable. What *does* interest him is the rime and the swing of the meter. "Spider" and "beside her" fall on his ear pleasantly. Then he has a vague feeling of sympathy or of contemptuous pity for the heroine, conditioned upon his own relations with spiders in general. I remember, in my childhood, passing through both the sympathetic and contemptuous stages : the first, a quite delightful sort of terror, which made me half fear to hear the story ; the second, a complacent pleasure which grew out of the consciousness of weakness overcome.

What was it that so attracted Horace Mann's daughter in "Hey diddle diddle"? First, undoubtedly,

the meter, which is a waltz movement, suggesting all the abandon of the unusual scene which it celebrates — this emphasized by the alliteration in the first two lines, like the beat of some barbaric tom-tom. There is, too, an excellent set of rimes, except in the emasculated modern version, which substitutes "sport" for the good old English word "craft," meaning skill, strength, and courage, and thereby destroys the verse and the idea as well. Then there is the very intoxication of movement. Everyone is doing something. And, finally, there is the absolute nonsense of it all. I do not wonder that the verse has lasted three hundred years or so; it is good for at least three hundred more, unless children grow too wise to love absurdities and too proper to feel the swing of a half-savage melody.

Many good people have tried to improve Mother Goose. A familiar story is that of the Quaker who revised "Hey diddle diddle" for his little Mary, making the cow to jump *under* the moon, the little dog to *bark*, rather than laugh, and the *cat* to run after the spoon, the dish being debarred from such action on account of the manifest impossibility of running without legs. It is not recorded how little Mary received the emendations, but it may be inferred that she did not highly approve of them.

Every attempt to alter Mother Goose for the better has resulted in failure. To try to make her sensible is to destroy a large element of her charm. To modernize her is to lose that quaint flavor of things half understood

and wholly unusual which appeals to every child. To expurgate her and try to make of her a moral teacher is to relegate her to the dustbin. Some things there are in the old editions which are coarse to modern ears, and judicious editors wisely omit them; but, on the whole, there is little danger that the rising generation will have its morals or its taste debased by this old classic. To trifle with Mother Goose is like trifling with Shakespeare. We have no men or women living nowadays who can improve upon her.

XI

BOOKS SUITABLE FOR SCHOOL LIBRARIES OR FOR PUBLIC LIBRARIES

The figures after the title, in all divisions of the following lists except the first, indicate approximately the ages to which the books are best adapted. The school grade may be determined roughly by subtracting five from the number indicating the age. The classification adopted is that of the decimal system, in general use among librarians, and the numerals prefixed to the class headings indicate the position of the group in the general library scheme.

The prices quoted are the publishers' list prices, from which a discount is usually allowed to school and public libraries. For key to publishers see page 282. Preferred titles are starred (*).

PICTURE BOOKS FOR YOUNG CHILDREN

AUTHOR	TITLE	PUBLISHER	LIST PRICE
ADELBORG.	Clean Peter	Long.	\$1.50
BANNERMAN.	The Story of Little Black Sambo .	Sto.	2.00
BIANCO (Nicholson, illustrator).	The Velveteen Rabbit	Dou.	1.25
BROOKE.	*The Golden Goose Book	War.	3.00
	Johnny Crow's Garden	War.	1.75
	Johnny Crow's Party	War.	1.75
	Ring o' Roses	War.	3.00
	The Tailor and the Crow	War.	1.00

The Golden Goose Book and Ring o' Roses published in parts at 75 cents for each part.

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AUTHOR	TITLE	PUBLISHER	LIST PRICE
BROWNING (Hope Dunlap, illustrator).	*The Pied Piper of Hamelin	Ran.	\$1.50
BURGESS.	Goops, and How to be Them	Sto.	2.00
	Goop Tales	Sto.	2.00
CALDECOTT (illustrator).	*The Hey Diddle Diddle Picture Book	War.	2.25
	*The Panjandrum Picture Book	War.	2.25
Also two smaller volumes, Caldecott's Miniature Picture Books, Vols. I and II, at 75 cents each, and sixteen thin volumes, original-size page, at 60 cents each.			
CARRICK.	Picture Tales from the Russian	Sto.	1.25
	More Russian Picture Tales	Sto.	1.25
	Still More Russian Picture Tales	Sto.	1.25
	Valery Carrick's Picture Folk-Tales	Sto.	1.50
CLARK (M. and M. Petersham, illustrators).	The Poppy Seed Cakes	Dou.	2.00
COX.	Brownie Books (nine vols.) . . . each	\$1.75 Cen.	
CRANE (illustrator).	The Baby's Bouquet	War.	1.50
	The Baby's Opera	War.	1.50
	The Baby's Own Æsop	War.	1.50
	*Old Mother Hubbard Picture Book	Dod.	1.50
	This Little Pig Picture Book	Dod.	1.50
DARWIN.	The Tale of Mr. Tootleoo	Har.	2.00
DEMING.	Indian Child Life	Sto.	2.75
	Animal Folk of Wood and Plain	Sto.	2.75
DE MONVEL (illustrator).	*Vieilles Chansons (English title, "Old Songs")		
FALLS (illustrator).	A. B. C. Book	Dou.	2.00
	Mother Goose	Dou.	2.00
FIELD, RACHEL L.	An Alphabet for Boys and Girls	Dou.	0.75
FRANCE, ANATOLE (Boutet de Monvel, illustrator).	*Girls and Boys	Duf.	2.50
	*Our Children	Duf.	2.50

AUTHOR	TITLE	PUBLISHER	LIST PRICE
FRANCIS.	A Book of Cheerful Cats	Cen.	\$1.50
FUERTES, L. A., and Others.	The Book of Dogs	Nat.	3.00
	The Book of Birds	Nat.	4.00
	Wild Animals of North America	Nat.	3.00
GERSON.	The Happy Heart Family	Duf.	2.00
GREENAWAY (illustrator).	Marigold Garden	War.	2.50
	Under the Window	War.	2.50
JACKSON (Blanche F. Wright Laite, illustrator).			
	*The Peter Patter Book	Ran.	2.00
	*Rimskittle Book	Ran.	2.00
LEAR.	*Nonsense Books (four vols. in one)	Lit.	2.00
LE FÈVRE (Tony Sarg, illustrator).	*The Cock, the Mouse, and the Little Red Hen	M.S.	1.00
LUCAS (Bedford, illustrator).	*Four and Twenty Toilers	McD.	2.25
MILNE (Shepard, illustrator).	*When we were Very Young	Dut.	2.00
	Winnie the Pooh	Dut.	2.00
MOFFATT (Le Mair, illustrator).	Little Songs of Long Ago	McK.	3.00
	Our Old Nursery Rhymes	McK.	3.00
MOORE (Jessie W. Smith, illustrator).	'Twas the Night before Christmas	H.M.	1.00
NICHOLSON.	*Clever Bill	Dou.	1.00
PERKINS, LUCY F. (illustrator).	Robin Hood	H.M.	2.00
POTTER.	*Peter Rabbit, Benjamin Bunny, Squirrel Nutkin, The Pie and the Patty Pan, Tom Kitten, Jeremy Fisher, Jemima Puddle-Duck, The Tailor of Gloucester . . . each 75 cents	War.	
RICHARDSON, FREDERICK (illustrator).	Mother Goose	Voll.	3.00
SMITH, E. BOYD (illustrator).	*The Farm Book	H.M.	3.00
	The Country Book	Sto.	2.50
	*Chicken World	Put.	2.50
	*The Circus and All about It	Sto.	2.50

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AUTHOR	TITLE	PUBLISHER	LIST PRICE
SMITH, E. BOYD (illustrator).	*The Railroad Book.	H.M.	\$3.00
	The Seashore Book	H.M.	3.00
SMITH, JESSIE W. (illustrator).	*Mother Goose .	Dod.	5.00
	The Little Mother Goose (a smaller edition) .	Dod.	1.50
WRIGHT LAITE (illustrator).	The Real Mother Goose	Ran.	2.00

170, MORALS AND MANNERS; CULTURE; PATRIOTISM

(For patriotism see also 342-353, United States Constitution and Government)

BENNETT.	What Books can do for You .	14-	Dou.	2.00
CLARK.	*The High School Boy and his Problems	14-17	Mac.	1.50
CONDÉ.	*The Business of Being a Friend	14-	H.M.	1.75
CONKLIN.	Conversation: What to Say and How to Say It	14-	Fnk.	1.00
DODD.	*Fiber and Finish	14-18	Gi.	0.80
DRURY.	The Thoughts of Youth	13-	Mac.	1.25
EMERSON.	Self-reliance (see 804, Essays)	16-		
FARIS.	Winning their Way	14-18	Sto.	1.75
FORBUSH.	*Be Square	12-15	Scr.	0.88
GULICK.	*The Efficient Life	14-	Dou.	1.75
HAGEDORN.	You are the Hope of the World	12-16	Mac.	0.80
HUBBARD.	*A Message to Garcia . . .	14-	Hall	0.16
JACKSON, DEMING, and BEMIS.	Thrift and Success	12-14	Cen.	0.85
JENKS.	*Life Questions of School Boys .	14-18	A.P.	1.00
KNOTT.	*Vesper Talks to Girls	16-18	H.M.	2.00
MARDEN.	*Making Life a Masterpiece .	14-18	Cro.	1.75
	*Pushing to the Front	14-18	Cro.	1.75
	Stories from Life.	11-13	A.B.	0.60
	*He Can who Thinks he Can	14-18	Cro.	1.75
MARKWICK and SMITH.	The True Citizen	12-14	A.B.	0.72

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
RUSKIN.	*Sesame and Lilies	14-	Gi.	\$0.56
SHALER.	Masters of Fate	14-	Duf.	2.00
SMILES.	Self-help	14-	Burt	1.25
	Character	14-	Burt	1.25
	Duty	14-	Burt	1.25
	Thrift	14-	Burt	1.25
	*Self-help (Bower, editor)	13-14	A.B.	0.72
SMITH, H. L.	Your Biggest Job: School or Business	12-16	Ap.	1.00
STEARNS.	The Challenge of Youth	14-	Wild.	1.25
TARBELL.	The Business of Being a Woman	14-	Mac.	1.75
WILSON, L. L. W.	Everyday Manners	14-17	Mac.	1.00

220, BIBLE STORIES AND BIBLES

BRYANT.	Bible Stories in Bible Language	7-10	Ap.	2.00
DAWES.	Bible Stories for Young People .	8-12	Cro.	1.25
GILDER (editor).	*The Bible for Young People (abridged)	11-13	Cen.	3.50
GOODSPEED.	The New Testament: An American Translation (Popular Edi- tion)	14-	U.C.	1.00
	The Story of the New Testament . .	14-	U.C.	1.50
GUERBER.	Story of the Chosen People .	11-13	A.B.	0.72
HALL.	*Tales of Captains and Conquest	10-13	Gi.	0.84
	*Tales of the Far-off Days	10-13	Gi.	0.84
	*Tales of Pioneers and Kings	10-13	Gi.	0.84
HODGES.	*The Garden of Eden	10-13	H.M.	2.50
	*The Castle of Zion	10-13	H.M.	2.50
	*When the King Came (times of Jesus)	10-13	H.M.	2.50
KELMAN.	Stories from the Life of Christ	5-9	Dut.	1.00
	*Little Children's Bible	5-7	Mac.	0.90
MOFFATT (translator).	The Holy Bible: a New Translation	14-	Dou.	5.00

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
MOULTON (editor).	Bible Stories for Children; Old Testament	6-13	Mac.	\$0.80
	Bible Stories; New Testament	6-13	Mac.	0.80
OLCOTT.	*Bible Stories to Read and Tell	8-11	H.M.	2.50
RIHBANY.	*The Christ Story for Boys and Girls	9-12	H.M.	2.50
SHERMAN and KENT.	*The Children's Bible	9-13	Scr.	1.75
SMITH, NORA A.	Old, Old Tales from the Old, Old Book	8-10	Dou.	1.75
TAPPAN, EVA M. (editor).	*An Old Old Story-Book	10-12	H.M.	2.50
	The Christ Story	10-12	H.M.	2.50

290, MYTHOLOGY: GREEK, ROMAN, NORSE, AND INDIAN

(See also 398, Folklore)

BROWN.	*In the Days of Giants	8-10	H.M.	1.50
BUCKLEY.	Children of the Dawn	12-14	Sto.	2.50
BULFINCH.	The Golden Age of Myth and Legend	12-14	Sto.	4.00
CHANDLER.	In the Reign of Coyote (Indian myths)	10-13	Gi.	0.64
CHURCH.	*Stories of the Old World	11-13	Gi.	0.84
	*The Iliad for Boys and Girls	11-13	Mac.	1.75
	*The Odyssey for Boys and Girls . . .	11-13	Mac.	1.75
	*The Æneid for Boys and Girls	11-13	Mac.	1.75
COLUM.	The Children of Odin	10-13	Mac.	2.00
	*The Children's Homer: Adventures of Odysseus and the Tale of Troy .	10-13	Mac.	2.00
	*The Golden Fleece	10-13	Mac.	2.25
FISKE.	*Myths and Myth-Makers	14-	H.M.	2.50
FRANCILLON.	*Gods and Heroes	10-12	Gi.	0.80
GAYLEY.	*Classic Myths in English Literature	14-	Gi.	1.92

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
HAWTHORNE.	*Wonder-Book	10-12	H.M.	\$1.75
	*Tanglewood Tales.	10-12	H.M.	1.75
	Wonder-Book and Tanglewood Tales combined, H.M., \$2.00; Duf., \$3.50.			
HOLBROOK.	The Book of Nature Myths .	7-8	H.M.	0.68
	Northland Heroes	9-10	H.M.	0.56
HOMER.	*Odyssey (Palmer's translation)	11-	H.M.	2.00
	*Iliad (Lang, Leaf, and Myers translation)	14-	Mac.	1.40
HUTCHINSON.	The Golden Porch	12-14	Long.	2.00
	Orpheus with his Lute	12-14	Long.	2.25
JUDD.	Wigwam Stories	9-12	Gi.	0.92
KINGSLEY.	*The Heroes	11-13	Gi.	0.76
LAMB.	*Adventures of Ulysses	11-13	Gi.	0.64
LOGIE.	Canadian Wonder Tales (Indian)	8-10	Row	0.68
MABIE.	*Norse Stories Retold from the Eddas (Illustrated Edition)	11-16	Dod.	2.00
MCSPADDEN.	*Stories from Wagner	10-15	Cro.	2.50
PEABODY.	Old Greek Folk Stories	8-10	H.M.	0.48
VIRGIL.	*Æneid (in English blank verse; Cranch, translator)	12-14	H.M.	1.70
WILMOT-BUXTON.	Stories of Norse Heroes	11-13	Cro.	2.00
WILSON.	Myths of the Red Children	9-10	Gi.	0.76
ZITKALA-ŠA.	*Old Indian Legends	10-12	Gi.	0.76

330, ECONOMICS

ALLEN.	Geographical and Industrial Studies (see 910, Geography)			
BISHOP and KELLER.	*Industry and Trade	9-12	Gi.	1.40
FISHER.	*Resources and Industries of the United States	9-12	Gi.	0.96
HAYWARD and JOHNSON.	*The Story of Man's Work	12-15	Min.	3.00

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342-353, UNITED STATES CONSTITUTION AND GOVERNMENT

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
ABBOTT.	Soldiers of the Sea	11-13	Dod.	\$2.00
CRUMP.	*The Boys' Book of Firemen	11-13	Dod.	1.75
	The Boys' Book of Mounted Police	11-13	Dod.	1.75
	The Boys' Book of Policemen	11-13	Dod.	1.75
FRASER.	*The Young Citizen's Own Book	12-15	Cro.	1.75
FRYER.	*Our Town and Civic Duty	10-11	Win.	0.74
	Community Interest and Public Spirit	11-12	Win.	0.80
GERWIG.	The Declaration of Independence for Young Americans	13-15	Dou.	1.25
HAGEDORN.	*The Ten Dreams of Zach Peters (Constitution)	11-13	Win.	0.88
HILL, C. T.	Fighting a Fire	11-13	Cen.	1.75
HILL, H. C.	*Community Life and Civic Problems	12-15	Gi.	1.40
HILL, M.	Lessons for Junior Citizens	11-13	Gi.	0.88
JEWETT.	Town and City	10-12	Gi.	0.88
PARSONS.	*The Land of Fair Play	11-13	Scr.	1.50
PRICE.	The Land we Live In	11-13	Dod.	2.00
SINGMASTER.	The Book of the Constitution	11-13	Dou.	1.50
TAPPAN.	The Story of Our Constitution	12-15	Loth.	1.50
TURKINGTON.	*My Country	11-15	Gi.	1.08
	*Community Civics	14-16	Gi.	1.40

398, FOLKLORE, OLD FAIRY AND WONDER TALES, FABLES, AND LEGENDS

(For modern wonder tales see Stories, p. 232)

ADAMS and ATCHINSON.	The Book of Giant Stories	8-10	Dod.	1.75
AESOP.	Fables (*Jacobs, editor)	9-12	Mac.	1.75
AESOP.	Fables (Stickney, editor)	8-10	Gi.	0.72

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
*Arabian Nights (Lang, editor)		12-15	Long.	\$1.75
Good abridged editions by Colum (Mac., \$1.75) and *Wiggin and Smith (Scr., \$2.50); see also Olcott: Adventures of Haroun Er Raschid.				
*Arabian Nights' Entertainments (M. A. L. Lane, editor)		9-13	Gi.	0.80
Simplified school edition.				
ASBJÖRNSEN. *Fairy Tales from the Far North		10-13	Burt	1.25
BALDWIN (editor). *Fairy Stories and Fables		7-8	A.B.	0.56
*Fifty Famous Stories Retold		8-10	A.B.	0.56
*The Sampo		11-13	Scr.	2.00
*A Story of the Golden Age		11-13	Scr.	2.00
*The Story of Roland		11-13	Scr.	2.00
*The Story of Siegfried		11-13	Scr.	2.00
BESTON. The Firelight Fairy Book		8-10	Lit.	2.50
The Starlight Wonder Book		8-10	Lit.	2.50
The Sons of Kai		9-11	Mac.	1.00
BIDPAI. The Tortoise and the Geese and Other Fables (Dutton, editor)		8-10	H.M.	1.50
BRÆKSTAD. Fairy Tales from the Swedish		8-10	Sto.	2.00
BROWN, A. F. The Book of Saints and Friendly Beasts		8-10	H.M.	1.50
BROWNE. Granny's Wonderful Chair		8-10	Mac.	1.75
BULFINCH. *Legends of Charlemagne		9-12	Loth.	1.75
COLUM. *The Forge in the Forest		10-12	Mac.	2.25
*The Peep-Show Man		10-12	Mac.	1.00
*The King of Ireland's Son		10-12	Mac.	2.00
CROMMELIN. Famous Legends		8-10	Cen.	0.85
CURTIN. Wonder-Tales from Russia		9-12	Lit.	2.00
D'AULNOY. Fairy Tales		8-10	McK.	3.50

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
DARTON.	*The Wonder Book of Old Romance	10-13	Sto.	\$2.50
DE HUFF.	Tay Tay's Tales (Indian) . .	8-10	Hct.	2.00
DE MUSSET.	Mr. Wind and Madam Rain	8-10	Har.	0.75
EASTMAN.	*Wigwam Evenings	8-10	Lit.	1.75
EELS.	Tales of Enchantment from Spain	9-12	Hct.	2.00
FILLMORE.	Czechoslovak Fairy Tales . .	8-10	Hct.	2.25
	The Laughing Prince (Jugoslav) . . .	8-10	Hct.	2.50
FINGER.	Tales from Silver Lands . . .	8-10	Dou.	3.50
	Tales Worth Telling	8-12	Cen.	3.50
FRENCH.	The Story of Grettir the Strong	12-14	Dut.	2.00
	*The Story of Rolf and the Viking's Bow	12-14	Lit.	2.00
	Sir Marrok (Arthurian)	12-14	Cen.	1.75
GRIERSON.	Tales from Scottish Ballads .	8-10	Mac.	1.75
GRIFFIS.	Korean Fairy Tales	8-12	Cro.	1.75
	Welsh Fairy Tales	8-12	Cro.	1.75
	Swiss Fairy Tales	8-12	Cro.	1.75
	*Dutch Fairy Tales	8-12	Cro.	1.75
	Belgian Fairy Tales	8-12	Cro.	1.75
	*Japanese Fairy Tales	8-12	Cro.	1.75
GRIMM.	*Fairy Tales (selected)			
	Editions by Walter and Lucy Crane (Mac., \$1.75), *Mrs. Lucas (Lip., \$2.00), and *Miss Wiltse (two vols., Gi., each 76 cents) are recommended.			
GRISHINA.	Peter Pea (Russian)	8-10	Sto.	1.50
GUERBER.	Legends of the Middle Ages .	9-12	A.B.	2.00
HARRIS.	*Little Mr. Thimblefinger and his Queer Country	9-12	H.M.	1.50
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HULL.	*The Boys' Cuchulain	9-12	Cro.	2.00
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	*Song Stories for the Kindergarten	5-6	Sum.	1.50
HOMER.	Songs from Mother Goose	6-12	Mac.	1.75
HOTCHKISS and CROWLEY.	Children's Songs	5-8	Sum.	0.50
KIPLING.	Just So Song Book (music by Edward German)	8-10	Dou.	2.00
KIRK.	Rhythmic Games and Dances	6-10	Long.	1.25
LEVERMORE.	*Abridged Academy Song Book	14-18	Gi.	1.24
LUCAS.	Little Tot's Song Book	5-8	Sum.	0.25
MILNE.	Fourteen Songs from "When we were Very Young"	12-14	Dut.	3.00

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
NEIDLINGER. *Small Songs for Small Singers		6-10	Sch.	\$2.00
OLDS. Twenty-Five Bird Songs for Children		10-14	Sch.	2.50
PALMER and HALL. Everyday Songs and Rhythms		5-8	Sum.	0.40
POULSSON and SMITH. Songs of a Little Child's Day		6-10	Bra.	2.00
REINECKE. *Fifty Children's Songs		6-12	Sch.	1.00
SCOTT and O'SHERIDAN. Child Songs		6-8	Sum.	0.40
Songs of the Grass Folk		6-8	Sum.	0.40
SMITH, ELEANOR. *The Children's Hymnal		10-14	A.B.	1.00
Song Devices and Jingles		6-10	Loth.	1.50
STEVENSON, R. L. The Stevenson Song-Book		8-12	Scr.	1.50
TERHUNE. Our Very Own Song Book		5-8	Sum.	0.25
TERRY. Old Rhymes with New Tunes		10-12	Long.	1.50
WALTER and BROADWOOD. Christmas Carols		8-12	Mac.	2.00
WEIDIG. A Book of Children's Songs		6-10	Sum.	0.40
WHITEHEAD. *Folk Songs and Other Songs for Children		8-12	Dit.	2.50

790, AMUSEMENTS AND HANDICRAFTS

(See also 600, Useful Arts)

ADAMS. *Harper's Indoor Book for Boys	11-14	Har.	2.00
*Harper's Outdoor Book for Boys	11-14	Har.	2.00
*Harper's Electricity Book for Boys	11-14	Har.	2.00
Harper's Machinery Book for Boys	14-	Har.	2.00
BACHE. When Mother Lets us Make Candy	8-10	Dod.	1.00
BAILEY. Boy's Make-at-Home Things	8-10	Sto.	1.75
Girl's Make-at-Home Things	8-10	Sto.	1.75

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
BANCROFT.	Games for the Playground, Home, School, and Gymnasium . . .	10-13	Mac.	\$2.40
BEARD.	*American Boys' Book of Signs, Signals, and Symbols	11-14	Lip.	3.00
	*American Boys' Handy Book of Camp- Lore and Woodcraft	10-14	Lip.	3.00
	*Do It Yourself	11-14	Lip.	2.50
	*Little Folks' Handy Book	10-12	Scr.	1.12
	*Shelters, Shacks, and Shanties . . .	12-14	Scr.	1.75
	*Things Worth Doing and How to Do Them	10-12	Scr.	3.00
	*Wisdom of the Woods	11-14	Lip.	2.50
BENTON.	The Fun of Cooking	11-13	Cen.	1.75
BOND.	American Boys' Engineering Book	13-15	Lip.	2.50
BURTON.	*Shop Projects	14-18	Gi.	1.60
	School Sewing	14-18	Gi.	1.60
CAMP.	*Book of Sports and Games . . .	10-14	Cro.	2.00
CARRINGTON.	*The Boys' Book of Magic	12-15	Dod.	2.00
CAVILEER.	Model Boat Building for Boys	12-14	Bru.	1.65
CLARK, I.	*Suppose we Play	8-12	Cro.	2.00
CLARK, ELLERY H.	*Track Athletics Up- to-Date	13-18	Duf.	1.50
CLARKE and DAWSON.	*Baseball	14-18	Scr.	1.75
COLLETT.	Golf for Young Players	12-15	Lit.	1.50
COLLINS, A. F.	*Amateur Electrician's Handbook	12-15	Cro.	2.00
	*Amateur Mechanic	14-18	Ap.	1.50
	The Home Handy Book	14-18	Ap.	1.50
COLLINS, FRANCIS A.	The Boys' Book of Model Aëroplanes	13-18	Cen.	2.00
CUTTER.	*Book of Conundrums, Riddles, etc.	8-12	Paul	0.75
DALTON.	*How to Swim	11-13	Put.	1.50
DAVIS.	Harper's Boating Book for Boys	14-18	Har.	2.00

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
DIXIE.	The Boy Magician	10-12	Loth.	\$1.50
DUNCAN.	When Mother Lets us Garden	8-10	Dod.	1.00
ELLIOTT and FORBUSH.	*Games for Every Day	10-15	Mac.	1.75
FOSTER.	*Housekeeping, Cookery, and Sewing for Little Girls	8-10	Duf.	2.00
GRUBB.	When Mother Lets us Make Gifts	8-10	Dod.	1.00
HALL.	The Boy Craftsman	11-13	Loth.	2.50
	Carpentry and Mechanics for Boys . .	11-13	Loth.	2.50
	*Handicraft for Handy Boys	11-13	Loth.	2.50
	Home-made Toys for Girls and Boys .	12-15	Loth.	2.00
	Home-made Games and Game Equipment	12-15	Loth.	2.50
HALL and PERKINS.	*Handicraft for Handy Girls	12-14	Loth.	2.50
HASLUCK.	Knotting and Splicing, Ropes and Cordage	11-13	McK.	0.75
JESSUP.	Boys' Book of Canoeing	14-18	Dut.	2.00
JOHNSON.	When Mother Lets us Keep Pets	8-10	Dod.	1.00
	When Mother Lets us Help	8-10	Dod.	1.00
JUDSON.	Child Life Cook Book	10-14	Ran.	1.50
KEPHART.	*Camping and Woodcraft . .	10-14	Mac.	2.50
KEYES.	When Mother Lets us Play . .	8-10	Dod.	1.00
LÓRD.	Plays for School and Camp . .	10-15	Lit.	1.50
LUCAS.	Three Hundred Games	11-13	Mac.	3.00
MCISAAC.	*The Tony Sarg Marionette Book	11-15	Vik.	1.00
MEIER.	*School and Home Gardens . .	12-16	Gi.	1.28
MILLER.	Kitecraft and Kite Tournaments	10-12	M.A.	2.00
MORGAN, A. P.	Boys' Home Book of Science and Construction	12-14	Loth.	2.50
MORGAN, M. H.	How to Dress a Doll . .	8-10	Alt.	0.75
PLIMPTON.	*Your Workshop	7-9	Mac.	1.50
RALSTON.	When Mother Lets us Sew . .	8-10	Dod.	1.00

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
RICH.	When Mother Lets us Make Paper			
	Box Furniture	8-10	Dod.	\$1.00
	When Mother Lets us Make Toys . .	8-10	Dod.	1.00
RIPLEY.	Games for Boys	11-13	Holt	1.90
SETON.	*The Book of Woodcraft	11-13	Dou.	2.00
SHAHER.	Harper's Every-Day Electricity	12-14	Har.	1.50
SNOW and FROELICH.	*A Hundred Things that a Girl can Make	12-14	Lip.	2.50
SWOOPÉ.	Lessons in Practical Electricity .	14-18	V.N.	2.50
VAN HORN.	Sportcraft for All the Year .	12-15	Loth.	2.00
VERRILL.	*Boy Collectors' Handbook .	12-18	McB.	2.00
	Harper's Book for Young Gardeners .	13-15	Har.	2.00
	Harper's Gasoline-Engine Book . . .	14-18	Har.	1.50
	Harper's Wireless Book	14-18	Har.	1.50
WADE.	*Everyday Electricity	14-	Lit.	1.50
WHEELER.	Woodworking	12-15	Put.	3.50
WHITE.	*How to make Baskets	13-15	Dou.	1.75
WINSLOW.	Elementary Industrial Arts .	11-13	Mac.	1.20
YALE.	When Mother Lets us Give a Party	8-12	Dod.	1.00
YATES.	Boys' Playbook of Chemistry .	14-18	Cen.	1.60

793, PLAYS FOR CHILDREN'S ACTING

ALCOTT and GOULD.	The "Little Men"			
	Play	11-13	Lit.	1.00
	The "Little Women" Play	11-13	Lit.	1.00
BARNUM.	Little Plays	6-10	Har.	1.25
BATES.	*Little Robin Stay-Behind and Other Plays in Verse	10-12	W.P.	1.50
BELL.	Fairy Tale Plays	11-13	Long.	2.00
BENTON.	*Bible Plays	10-12	Ab.	1.50
CARLTON.	The Spirit of Independence (a pageant)	12-14	Scr.	0.80
CARTER.	Christmas Candles	11-13	Holt	1.90

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
COHEN (editor).	One Act Plays by Modern Authors	14-	Hct.	\$2.25
DALKEITH.	Little Plays	11-13	Dut.	1.00
FARRAR.	*The Magic Sea Shell and Other Plays	8-10	Dou.	1.50
GARNETT.	*Three to Make Ready . . .	8-10	Dou.	1.50
GUNNISON.	New Dialogues and Plays .	10-12	Nob.	2.50
HAZELTINE.	An Index of Plays for Children	11-13	A.L.A.	1.75
JAGENDORF (editor).	One-Act Plays for Young Folks	8-15	Bre.	2.00
JOHNSTON and BARNUM.	A Book of Plays for Little Actors	8-10	A.B.	0.52
LORD.	Plays for School and Camp . .	14-	Lit.	1.50
LÜTKENHAUS (editor).	Plays for School Children	11-13	Cen.	1.75
MACKAY.	*How to produce Children's Plays	10-14	Holt	1.75
	House of the Heart and Other Plays .	11-13	Holt	1.50
	*Patriotic Plays and Pageants . . .	11-13	Holt	1.75
	Plays of the Pioneers	11-13	Har.	2.00
	*The Silver Thread and Other Plays .	11-13	Holt	1.50
MEIGS.	Helga and the White Peacock .	11-13	Mac.	1.00
	*The Steadfast Princess	11-13	Mac.	0.75
MINCHIN.	The Jester's Purse and Other Plays	8-14	Hct.	1.50
MORSE.	Goldtree and Silvertree (fairy plays)	8-10	Mac.	0.84
MOSES.	*A Treasury of Plays for Children	11-13	Lit.	3.00
	*Another Treasury of Plays for Children	11-13	Lit.	3.00
NOYES and RAY.	*Little Plays for Little People	6-10	Gi.	0.60
OLCOTT, VIRGINIA.	*Holiday Plays . . .	11-13	Dod.	2.00
PERRY.	When Mother Lets us Act . . .	11-13	Dod.	1.00
RILEY, ALICE.	Ten Minutes by the Clock (four plays)	8-10	Dou.	1.50
	*St. Nicholas Book of Plays	10-13	Cen.	1.50

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
*St. Nicholas Book of Plays and Operettas		10-13	Cen.	\$1.50
SKINNER. Children's Plays		8-10	Ap.	1.50
SMITH, N. A. Plays, Pantomimes, and Tableaux for Children		10-12	Dod.	1.50
STONE. *Bankside Costume Book		8-12	Sa.	1.00
WICKES. A Child's Book of Holiday Plays		11-13	Mac.	0.80
WIGGIN. *The Birds' Christmas Carol (dramatized)		11-13	H.M.	1.00
WRIGHT. *New Plays from Old Tales . .		11-13	Mac.	1.75

800, LITERATURE, HISTORY OF, AND ANTHOLOGIES

BOYNTON. *A History of American Lit- erature	14-18	Gi.	2.25
HALL. *Types of Poetry	14-	Gi.	3.00
HALLECK. New English Literature	14-18	A.B.	1.72
LONG. American Literature	14-18	Gi.	1.60
*English Literature	14-18	Gi.	1.68
MANLY. English Prose and Poetry	14-	Gi.	3.20
MARSHALL. *English Literature for Boys and Girls	12-14	Sto.	5.00
NEWCOMER and ANDREWS. Twelve Cen- turies of English Poetry and Prose . .	14-	S.F.	2.40
RICHARDSON and OWEN. *Literature of the World	14-	Gi.	2.00
TASSIN and MAURICE. A Child's Story of American Literature	12-14	Mac.	2.25

808, COLLECTIONS FOR READING AND SPEAKING

CUMNOCK. Choice Readings	14-	McC.	1.75
HANSON and GROSS. Short Stories of Today	14-	Gi.	0.92
HYDE. School Speaker and Reader	12-16	Gi.	1.20
OLCOTT. *Good Stories for Great Holidays	12-18	H.M.	3.00
*Good Stories for Great Birthdays . .	12-18	H.M.	3.00

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
SCHAUFFLER.	*Christmas	12-	Dod.	\$2.00
	*Flag Day	12-	Dod.	2.00
	*Thanksgiving.	12-	Dod.	2.00
	*Washington's Birthday	12-	Dod.	2.00
SMITH, C. A.	*Short Stories, Old and New	14-	Gi.	0.68
SNOW.	The High School Prize Speaker	14-	H.M.	1.75
WHITEMAN.	Playmates in Print	8-12	Nel.	2.00

808, POETRY: COLLECTIONS

AUSLANDER and HILL.	The Winged Horse	13-15	Dou.	3.50
CHISHOLM.	The Golden Staircase	10-12	Put.	2.50
COOPER.	*Poems of Today	14-	Gi.	0.80
	*Poems of Youth	12-14	Gi.	1.20
DAVIS.	*The Girl's Book of Verse	12-18	Sto.	2.00
DE LA MARE.	*Come Hither	10-15	Kno.	5.00
DRINKWATER.	The Way of Poetry	10-15	H.M.	2.00
FISH.	*The Boy's Book of Verse	12-18	Sto.	2.00
GAYLEY and FLAHERTY.	*Poetry of the People (Enlarged Edition)	12-	Gi.	0.88
GRAHAM.	*Cambridge Book of Poetry for Children	10-14	Put.	1.75
HENLEY.	Lyra Heroica (Golden Treasury Series)	12-	Mac.	1.40
HYETT.	Fifty Christmas Poems for Children	8-12	Ap.	1.00
INGPEN.	One Thousand Poems for Children	8-14	M.S.	3.50
KING.	Fifty Country Rhymes for Children	8-10	Ap.	1.00
LANG.	Blue Poetry Book	11-13	Long.	1.75
LUCAS.	Book of Verses for Children	8-10	Holt	1.25
	Another Book of Verses for Children	8-10	Mac.	3.00

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
MATTHEWS.	*Poems of American Patriotism (illustrated by N. C. Wyeth) . . .	12-15	Scr.	\$2.50
MONROE and HENDERSON.	The New Poetry (an anthology)	14-	Mac.	2.50
OLCOTT.	*Story-telling Ballads	13-	H.M.	3.00
	*Story-telling Poems	13-	H.M.	2.00
PALGRAVE.	*Children's Treasury of Songs and Lyrics	12-	Mac.	1.40
	*Golden Treasury	14-	Duf.	3.50
QUILLER-COUCH.	*Oxford Book of English Verse (1250-1900)	14-	Ox.	3.75
REPLIER.	*A Book of Famous Verse	14-	H.M.	1.75
RICHARDS, G. M.	*High Tide	14-	H.M.	0.80
RITTENHOUSE.	The Little Book of American Poets (Riverside Literature Series)	14-	H.M.	0.80
	*The Little Book of Modern Verse	14-	H.M.	0.80
SHUTE.	*The Land of Song, Book I	6-8	Sil.	0.76
	*The Land of Song, Book II	9-12	Sil.	0.80
STEDMAN.	*An American Anthology	14-	H.M.	3.50
STEVENSON.	The Home Book of Verse	14-	Holt	15.00
	*The Home Book of Verse for Young Folks.	8-16	Holt	3.00
TEASDALE.	*Rainbow Gold	11-14	Mac.	2.00
THACHER and WILKINSON.	*The Listening Child (Illustrated Edition).	8-14	Mac.	1.75
THOMPSON.	Silver Pennies	8-12	Mac.	0.80
UNTERMEYER.	Modern American Poetry	14-	Hct.	3.00
	Modern British Poetry	14-	Hct.	2.50
	*This Singing World (modern poetry for younger children).	8-12	Hct.	3.00
	Yesterday and Today	13-	Hct.	2.50
WIGGIN and SMITH.	*Golden Numbers	11-13	Dou.	2.00
	*Pinafore Palace.	6-7	Dou.	1.75
	*The Posy Ring	8-10	Dou.	1.50
WILKINSON.	New Voices	14-	Mac.	2.25

811, 821, POETRY: ENGLISH AND AMERICAN

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
ARNOLD.	Sohrab and Rustum	13-	Gi.	\$0.52
BLAKE.	*Songs of Innocence	8-12	Dut.	1.50
BROWNING.	*Complete Poetical Works (Cambridge Edition)	14-	H.M.	3.00
	*The Boy's Browning (simpler poems)	10-14	Page	1.50
BRYANT.	*Poems (Household Edition)	14-	Ap.	2.25
	*Homer's Iliad translated into English Verse (Roslyn Edition)	14-	H.M.	3.50
	Homer's Odyssey translated into Eng- lish Verse (Roslyn Edition)	14-	H.M.	3.50
BURNS.	Complete Poetical Works (Auto- graph Edition)	14-	H.M.	2.00
	*Selections (Dow, editor)	14-	Gi.]	0.96
BYRON.	Selections (Tucker, editor)	14-	Gi.	0.52
CHAUCEER.	*Prologue and Knightes Tale (Carpenter, editor)	15-	Gi.	0.96
	Chaucer Story Book by E. M. Tappan (see Stories, p. 232)			
COLERIDGE.	*Selections (The Ancient Mariner, Christabel, Kubla Khan)	14-	Gi.	0.52
CONKLING, HILDA.	*Silverhorn	8-12	Sto.	2.50
COWPER.	*The Diverting History of John Gilpin	11-13	Sto.	1.25
DE LA MARE.	*A Child's Day	8-10	Holt	1.75
	*Peacock Pie (illustrated by Robinson)	9-11	Holt	2.50
	A finer edition, illustrated in color by Fraser, \$5.00.			
FIELD, EUGENE.	*Poems of Childhood	8-10	Scr.	2.50
FIELD, RACHEL L.	*Taxis and Toad- stools	8-12	Dou.	2.00
FROST.	*North of Boston	14-	Holt	2.00
FYLEMAN.	*Fairies and Chimneys	8-10	Dou.	1.25
	*Fairies and Friends	8-10	Dou.	1.25

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
GOLDSMITH.	*The Deserted Village and The Traveller, with GRAY'S Elegy in a Country Churchyard (Pound, editor)	14-	Gi.	\$0.48
GRAY.	*Elegy in a Country Churchyard, with GOLDSMITH'S The Deserted Village and The Traveller (Pound, editor)	14-	Gi.	0.48
HOLMES.	*Complete Poetical Works (Autograph Edition)	13-	H.M.	2.00
KEATS.	*Selections (Bates, editor)	14-	Gi.	0.80
KIPLING.	*Songs for Youth	12-15	Dou.	2.50
LANIER.	*Select Poems	13-	Scr.	1.00
LONGFELLOW.	*Poems (Autograph Edition)	13-	H.M.	2.00
	Children's Longfellow	11-13	H.M.	2.50
LOWELL.	*Poetical Works (Autograph Edition)	13-	H.M.	2.00
MACAULAY.	*Lays of Ancient Rome	11-14	Long.	1.50
MASEFIELD.	Selected Poems	14-	Mac.	2.00
MILNE.	Now we are Six	5-6	Dut.	2.00
MILTON.	*Complete Poems (Cambridge Edition)	14-	H.M.	2.50
PERCY.	*The Boy's Percy (Lanier, editor)	13-18	Scr.	2.25
POE.	*Selections from Poe (including Tales)	14-	Gi.	0.60
RILEY.	*Rhymes of Childhood	8-10	Bob.	2.00
ROSSETTI.	*Sing-Song	6-8	Mac.	1.00
RUSKIN and Others.	Dame Wiggins	8-10	Mac.	1.00
SCOTT.	*Complete Poetical Works (Autograph Edition)	13-	H.M.	2.00
SHELLEY.	*Selected Poems (Alexander, editor)	14-	Gi.	1.20
SPENSER.	*Britomart. Selections from Faerie Queene (Litchfield, editor)	16-	Gi.	0.64
STEVENSON.	*A Child's Garden of Verses	7-8	Scr.	1.75
TAYLOR, J. and A.	Meddlesome Matty	8-10	Vik.	1.75
TENNYSON.	*Poetical Works (Autograph Edition)	14-	H.M.	2.00

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
WHITMAN. *Poems		14-	Cro.	\$1.75
WHITTIER. *Poems (Autograph Edition)		12-	H.M.	2.00
WORDSWORTH. *Selections (Dowden, editor)		14-	Gi.	1.20

812, 822, DRAMA

BARRIE. *Half Hours (four plays) . . .	14-	Scr.	1.25
DRINKWATER. *Abraham Lincoln . . .	14-	H.M.	0.60
Everyman, and Other Miracle Plays . .	14-	Dut.	0.80
GOLDSMITH. *She Stoops to Conquer . .	14-	Gi.	0.56
GREGORY. Seven Short Plays	14-	Put.	2.00
KENNEDY. The Servant in the House . .	14-	Har.	2.00
MACKAYE. Jeanne d'Arc	14-	Mac.	1.50
MAETERLINCK. The Blue Bird	12-	Dod.	2.00
NOYES. *Sherwood	14-	Sto.	1.75
PEABODY. *The Piper	14-	H.M.	0.68
*SHAKESPEARE (New Hudson Edition)			
✓ (Black, editor) (nineteen vols.)			
each 56 cents	14-	Gi.	

As You Like It, Coriolanus, Hamlet,
 ✓ Julius Cæsar, King Henry the Fourth (two
 vols.), King Henry the Fifth, King John,
 ✓ King Lear, King Richard the Second, King
 Richard the Third, Macbeth, Merchant of
 Venice, Midsummer Night's Dream, Much
 Ado About Nothing, Othello, Romeo and
 Juliet, Tempest, Twelfth Night.

ZANGWILL. The Melting Pot	14-	Mac.	1.40
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814, 824, ESSAYS

ADDISON. Selections (Wendell and Green- ough, editors)	15-	Gi.	1.20
ARNOLD. Essays, Literary and Critical .	15-	Dut.	0.80

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
CARLYLE.	*Heroes and Hero-Worship			
	(MacMechan, editor)	15-	Gi.	\$1.20
	Essay on Burns (Hanson, editor) . .	14-	Gi.	0.48
	Sartor Resartus (MacMechan, editor)	15-	Gi.	1.20
CROTHERS.	The Gentle Reader	14-	H.M.	1.75
EMERSON.	*Representative Men (Little Classics)	15-	H.M.	1.75
	Essays (Cambridge Classics)	15-	H.M.	1.75
HOLMES.	*The Autocrat of the Breakfast-Table (Cambridge Classics)	14-	H.M.	1.75
	*The Professor at the Breakfast-Table (Cambridge Classics)	14-	H.M.	1.75
IRVING.	*Sketch Book (Litchfield, editor)	14-	Gi.	0.76
	*Old Christmas (from the Sketch Book)	11-14	Mac.	2.40
LAMB.	*Essays of Elia	14-	Burt	1.00
LEACOCK.	*Essays and Literary Studies	14-	Dod.	2.00
LINCOLN.	*Selections from the Letters, Speeches, and State Papers of Abraham Lincoln (Tarbell, editor)	14-	Gi.	0.56
LOWELL.	*Selected Literary Essays (Howe and Foster, editors)	15-	H.M.	0.90
MACAULAY.	Critical and Historical Essays	14-	Dut.	0.80
MORLEY, C. D.	Mince Pie	15-	Dou.	2.00
	(Editor). Modern Essays: First Series	14-	Hct.	1.60
PHELPS.	Essays on Modern Dramatists .	15-	Mac.	2.25
RUSKIN.	*Sesame and Lilies (Hufford, editor)	14-	Gi.	0.56
STEVENSON.	Essays (Phelps, editor) . .	14-	Scr.	1.00
THOREAU.	*Walden	14-	H.M.	0.80
VAN DYKE.	*Days Off and Other Digressions	14-	Scr.	2.00
WARNER.	Backlog Studies (Holiday Edition)	14-	H.M.	3.00
	*Being a Boy (Holiday Edition) . . .	13-	H.M.	2.50

823, ENGLISH FICTION

(For fiction as literature see Stories, p. 232)

900, TRAVEL; BIOGRAPHY; HISTORY

910, TRAVEL; GEOGRAPHY

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
ALEXANIAN.	When I was a Boy in Armenia	11-13	Loth.	\$1.25
ALLEN.	Geographical and Industrial Studies: *Asia	9-13	Gi.	1.00
	*Africa, Australia, and the Islands of the Pacific	9-13	Gi.	1.12
	*North America	9-13	Gi.	1.00
	*South America	9-13	Gi.	1.00
	*The New Europe	9-13	Gi.	1.00
	United States	9-13	Gi.	0.92
	*How and Where we Live.	8-9	Gi.	0.88
ANDREWS.	Each and All	9-11	Gi.	0.64
	*Seven Little Sisters	8-10	Gi.	0.64
BABSON.	A Central American Journey . .	10-12	Wor.	1.20
BEEBE.	*Jungle Days	14-	Put.	3.00
	*Jungle Peace	14-	Holt	2.50
BEURET.	When I was a Girl in France . .	11-13	Loth.	1.25
BISHOP.	Panama, Past and Present . .	14-	Cen.	1.75
BORUP.	A Tenderfoot with Peary . . .	12-16	Sto.	2.00
BOWMAN.	South America	11-13	Ran.	1.25
BOYESEN.	*Boyhood in Norway	11-13	Scr.	1.65
BROOKS.	*The Story of Marco Polo . .	10-13	Cen.	1.75
BROWNE.	*The Frozen Barrier	11-13	Put.	1.75
	The Quest of the Golden Valley . .	11-13	Put.	1.75
	The White Blanket	11-13	Put.	1.75
BULLEN.	*The Cruise of the Cachalot . .	13-15	Ap.	2.00
CARPENTER.	Around the World with the Children	8-9	A.B.	0.72
	New Geographical Readers (five vols.):			
	North America, South America, Europe, Asia, Africa . . . each	9-13	A.B.	\$1.00
	Geographical Reader: Australia, our Colonies, and Other Islands of the Sea	10-13	A.B.	0.96

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
CHAMBERLAIN.	The Continents and their People (six vols.) . . . each 96 cents	9-13	Mac.	
CHANCE.	*Little Folks of Many Lands .	8-10	Gi.	\$0.64
CLARK.	Europe. A Geographical Reader	10-13	Sil.	1.28
CLEMENS ("Mark Twain").	*A Tramp Abroad	13-	Har.	2.75
	*Innocents Abroad	13-	Har.	2.75
	*Life on the Mississippi	13-	Har.	2.75
	*Roughing It	13-	Har.	2.75
COLUM.	*A Boy in Eirinn	11-13	Dut.	2.00
	The Voyagers	12-13	Mac.	2.25
DANA.	*Two Years before the Mast . .	13-16	Mac.	1.75
DARWIN.	*The Voyage of the "Beagle" .	13-	Dut.	0.80
DE GROOT.	When I was a Girl in Holland	11-13	Loth.	1.25
DEMETRIOS.	When I was a Boy in Greece	11-13	Loth.	1.25
DRAGOUMIS.	Under Greek Skies	11-13	Dut.	2.00
DU CHAILLU.	In African Forest and Jungle	11-13	Scr.	2.25
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	*The Land of the Long Night (Norway)	11-13	Scr.	2.50
	*Lost in the Jungle (Africa)	11-13	Har.	1.75
	*My Apingi Kingdom (Africa)	11-13	Har.	1.75
	The World of the Great Forest . . .	11-13	Scr.	2.50
FARJEON.	The Italian Peep-show	6-8	Sto.	2.50
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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
GREELY. *True Tales of Arctic Heroism in the New World		13-	Scr.	\$1.00
GRENFELL. *Adrift on an Ice-Pan . . .		13-	H.M.	1.25
GRIERSON. The Book of Edinburgh for Young People		10-13	Mac.	2.40
GRINNELL. Jack among the Indians (see 970, Indians)				
Jack in the Rockies		9-13	Sto.	1.75
Jack the Young Cowboy		9-13	Sto.	1.75
Jack the Young Ranchman		9-13	Sto.	1.75
HALL. When I was a Boy in Norway . .		11-13	Loth.	1.25
Dutch Days.		11-13	Dod.	2.00
HALL and CHESTER. Panama and the Canal		12-14	New.	1.16
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HEADLAND. The Chinese Boy and Girl .		8-10	Rev.	1.75
HERTZMAN (LEONNE DE CAMBREY). When I was a Girl in Sweden.		8-12	Loth.	1.25
HEWINS. A Traveler's Letters to Boys and Girls		9-13	Mac.	2.25
HOLMES. Burton Holmes Travel Stories: Japan		5-6	Whe.	1.28
Burton Holmes Travel Stories: Egypt		7-8	Whe.	1.28
HOUGH. *Young Alaskans		11-13	Har.	1.75
*The Story of the Cowboy		13-15	Ap.	2.00
HUDSON. *A Little Boy Lost		13-16	Kno.	1.25
HUNTINGTON. Asia; a Geography Reader		10-13	Ran.	1.25
IRVING. Bonneville (Handy Volume Edition)		14-	Put.	2.25
The Alhambra.		12-18	Mac.	2.00
*The Alhambra (Robinson, editor). .		12-18	Gi.	0.96
Tales of a Traveller (Handy Volume Edition)		14-	Put.	2.25
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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
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LAVARRE.	Up the Mazaruni for Diamonds	14-18	Jo.	1.50
LORING.	*African Adventure Stories . .	13-15	Scr.	2.00
MACKENZIE.	African Adventurers . . .	12-14	Dou.	1.25
MARR.	Into the Frozen South	14-	Fnk.	2.00
MARTINEAU.	*Feats on the Fjord . . .	14-	Dut.	1.00
MEEKER and DRIGGS.	*Ox-team Days on the Oregon Trail	10-14	Wor.	1.20
MILLER.	Children of the Mountain Eagle (Albania)	11-13	Dou.	2.00
MILLS.	*Your National Parks	12-15	H.M.	3.00
MIRICK.	*Home Life around the World .	8-10	H.M.	0.80
MITTON.	The Book of London for Young People	10-14	Mac.	2.25
	Round the Wonderful World	10-14	Put.	5.00
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PARKMAN.	*The Oregon Trail	12-	Lit.	3.00
	The Oregon Trail (Leonard, editor) .	12-	Gi.	0.76
PATTESON.	When I was a Girl in Switzerland	11-13	Loth.	1.25
PEARY, J. D.	*Children of the Arctic . .	11-13	Sto.	2.50
	*The Snow Baby	8-10	Sto.	2.50
PEARY, R. E.	*Snowland Folk	11-13	Sto.	2.50
PERKINS.	*The Dutch Twins	11-13	H.M.	1.75
	The Dutch Twins (School Edition) .	11-13	H.M.	0.88

Also The Belgian Twins, The Eskimo Twins, The Filipino Twins, The French Twins, The Italian Twins, The Irish Twins, The Japanese Twins, The Mexican Twins, The Scotch Twins, The Swiss Twins (H.M., \$1.75 each; School Edition, 88 cents each.) For other volumes see 930, Ancient History, and 973, American History.

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
PRICE.	The Middle Country: a Chinese Boy's Adventures	8-11	Wor.	\$1.00
PUMPELLY.	Travels and Adventures of Raphael Pumpelly (Rice, editor) . .	12-15	Holt	1.75
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	David goes to Greenland	11-14	Put.	1.75
QUENNELL.	A History of Everyday Things in England	10-14	Scr.	5.00
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	*African Game Trails.	13-18	Scr.	6.00
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SCOTT.	*The Voyages of Captain Scott (Turley, editor)	14-	Dod.	2.50
SHACKLETON.	South	14-	Mac.	4.50
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	Discoverers and Explorers	9-10	A.B.	0.52
SLOCUM.	*Sailing Alone around the World . . .	10-18	Cen.	2.00
SMITH.	Human Geography, Book I	11-13	Win.	1.36
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	North America (economic geography) . . .	14-	Hct.	6.00
STANLEY.	In Darkest Africa	14-	Scr.	
	*My Dark Companions.	14-	Scr.	2.00
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STEEL.	The Adventures of Akbar (India) . . .	11-13	Sto.	2.00
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	*The Friendly Arctic	14-	Mac.	6.50
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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
STEVENSON.	An Inland Voyage	14-	Scr.	\$1.50
	*An Inland Voyage and Travels with a Donkey (Snow, editor)	14-	Gi.	0.60
	Travels with a Donkey	14-	Scr.	1.50
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	*Views Afoot (Europe)	12-14	Put.	2.50
TEE-VAN.	Red Howling Monkey (South American Indian)	9-12	Mac.	2.00
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WYMAN.	Bemol and Kusum, Children of Bengal	12-13	Wor.	1.36

920, BIOGRAPHY: COLLECTIVE

BAILEY.	*Boys and Girls of Discovery Days	8-10	Fl.	0.76
BALDWIN.	Four Great Americans (Wash- ington, Franklin, Lincoln, Webster)	9-11	A.B.	0.64
BEARD.	Our Foreign-Born Citizens. What they have done for America	11-13	Cro.	2.00
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BRITT.	The Boys' Own Book of Adven- turers	12-15	Mac.	1.75
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	*Historic Boys	11-13	Put.	1.75
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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
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FARJEON.	Mighty Men (two vols.), each \$1.00	12-14	Ap.	
FRANK.	Great Authors in their Youth	14-18	Holt	1.60
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	*Heroes of Progress in America	13-	Lip.	2.00
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	*Fighters for Peace	11-13	Cen.	2.00
	*Heroes of Today	11-13	Cen.	2.00
	*Heroines of Service	11-13	Cen.	2.00
PERRY and BEEBE.	Four American Pioneers (Boone, G. R. Clark, Crockett, Carson)	9-11	A.B.	0.64
QUILLER-COUCH.	*The Roll Call of Honor	12-15	Nel.	1.50
RIIS.	*Hero Tales of the Far North . .	12-15	Mac.	2.00
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	Twelve Naval Captains.	11-13	Scr.	0.88
SMITH (editor).	Heroines of History and Legend	12-15	Loth.	2.00
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STEEDMAN.	When they were Children . .	11-13	Nel.	1.50
STEVENS.	Boyhoods of our Navy Heroes	12-15	Har.	1.75
STREATFIELD.	Life Stories of Great Composers	13-18	Pr.	2.25
TAPPAN.	American Hero Stories (River-side Bookshelf)	10-12	H.M.	2.00
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TAPPER.	First Studies in Musical Biography	13-	Pr.	1.75
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YONGE.	*A Book of Golden Deeds . . .	11-15	Mac.	1.40

921, BIOGRAPHY: INDIVIDUAL

(Arranged alphabetically by *subject*)

ALCOTT.	*Louisa May Alcott: Her Life, Letters, and Journals (Cheney, editor)	13-	Lit.	2.00
	Louisa M. Alcott, Dreamer and Worker (Moses)	12-13	Ap.	1.75
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BARNUM.	Boy's Life of P. T. Barnum (Root)	13-15	Har.	1.75

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
BARTON. *The	Life of Clara Barton (Epler)	14-	Mac.	\$2.50
BAYARD. *The	Good Knight without Fear and without Reproach (Andrews)	13-15	Dut.	3.00
BOK, EDWARD W. *A	Dutch Boy Fifty Years After	14-	Scr.	0.80
BOONE. *Daniel Boone: Wilderness Scout	(White)	14-	Dou.	3.50
BURROUGHS. *John Burroughs, Boy and	Man (Barrus)	13-	Dou.	3.00
CHOPIN. The	Nightingale (Strachey) . .	14-	Long.	2.50
CLEMENS. *Boy's Life of Mark Twain	(Paine)	13-18	Har.	1.75
CLEVELAND. Boy's Life of Grover Cleve-	land (Davis)	14-18	Har.	1.75
CODY. *Buffalo Bill and the Overland	Trail (Sabin)	11-13	Lip.	1.75
COLUMBUS. The Story of Columbus	(Bassett)	9-14	Pen.	1.50
*The True Story of Christopher Co-	lumbus (Brooks)	9-13	Loth.	2.00
*Life of Columbus (Irving) (abridged)		14-	Burt	1.25
CUSTER. *Boots and Saddles (Mrs. E. B.	Custer)	14-	Har.	2.00
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FARRAGUT. Midshipman Farragut (Barnes)		11-13	Ap.	1.50
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Little Brother Francis of Assisi	(Williams)	13-15	Mac.	1.75
St. Francis of Assisi (Wilmot-Buxton) .		14-16	Sto.	1.50

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
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	Autobiography	13-	Gi.	0.64
	The True Story of Benjamin Franklin (E. S. Brooks)	11-13	Loth.	2.00
GARIBALDI.	Garibaldi and the Thousand (Trevelyan)	14-	Long.	4.50
GARLAND.	*A Daughter of the Middle Border (Hamlin Garland)	14-	Mac.	2.00
	*A Son of the Middle Border	14-	Mac.	2.50
GRANT.	On the Trail of Grant and Lee (Hill)	11-14	Ap.	2.00
	*The Boys' Life of Ulysses S. Grant (Nicolay)	11-13	Cen.	1.75
GRENFELL, W. T.	The Labrador Doctor	14-	H.M.	5.00
	*The Story of Grenfell of the Labrador (Wallace)	13-	Rev.	1.50
HALE, E. E.	*A New England Boyhood	13-18	Lit.	2.50
HUDSON, W. H.	*Far Away and Long Ago	13-	Dut.	3.00
JEANNE D'ARC.	Jeanne d'Arc, the Maid of France (Bangs)	11-13	H.M.	2.00
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JOHNSON, SAMUEL.	*Life of Samuel John- son (Boswell) (abridged)	14-	Scr.	1.00
JONES, PAUL.	Life of Paul Jones (Seawell)	12-14	Ap.	1.50
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LARCOM, LUCY.	*A New England Girlhood	11-13	H.M.	1.75
LEE.	*The Life of Robert E. Lee for Boys and Girls (Hamilton)	11-13	H.M.	1.75
	On the Trail of Grant and Lee (Hill) (see Grant)			

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
LINCOLN.	The True Story of Abraham Lincoln (Brooks)	11-13	Loth.	\$2.00
	The Life of Abraham Lincoln (Moore)	12-14	H.M.	1.50
	*The Boy's Life of Abraham Lincoln (Nicolay)	11-13	Cen.	1.75
	Boy Scout's Life of Lincoln (Tarbell).	12-14	Mac.	2.00
LIVINGSTONE.	*Story of David Livingstone (Golding)	11-13	Dut.	1.00
MAGELLAN.	Magellan (Hildebrand) . . .	13-	Hct.	2.75
MUIR, JOHN.	*The Story of my Boyhood and Youth	13-	H.M.	3.25
NELSON.	*A Life of Nelson (Southey) . .	11-13	H.M.	3.00
NIGHTINGALE.	*Florence Nightingale, the Angel of the Crimea (Richards) . . .	11-13	Ap.	1.75
PALMER, ALICE FREEMAN.	The Life of Alice Freeman Palmer (G. H. Palmer)	14-	H.M.	2.50
PERRY, O. H.	The Hero of Erie (Barnes)	11-13	Ap.	1.50
POCAHONTAS.	The Story of Pocahontas and Captain John Smith (E. B. Smith)	8-10	H.M.	3.00
QUICK, HERBERT.	One Man's Life . . .	14-	Bob.	5.00
REVERE, PAUL.	Paul Revere, the Torch Bearer of the Revolution (Belle Moses)	13-18	Ap.	1.75
RICHARDS, LAURA E.	*When I was Your Age	10-15	Page	1.75
RIHBANY.	*A Far Journey	14-	H.M.	3.00
RIIS.	*The Making of an American . .	13-	Mac.	2.50
ROOSEVELT.	*Letters to his Children . .	11-13	Scr.	2.00
	*Boy's Life of Theodore Roosevelt (Hagedorn)	13-18	Har.	1.75
SCOTT, SIR WALTER.	*Life of Scott (Lockhart) (abridged)	14-	Dut.	0.80
STANLEY, H. M.	*The Story of H. M. Stanley (Golding)	11-13	Dut.	1.00
STEINER.	*From Alien to Citizen . . .	14-	Rev.	2.50
STEINMETZ.	A Magician of Science (Hammond).	13-18	Cen.	1.75

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STEVENSON, R. L.	*The Life of Robert Louis Stevenson (Balfour) (abridged) .	14-	Scr.	\$2.50
	The Life of Robert Louis Stevenson for Boys and Girls (Overton)	12-15	Scr.	1.50
TONTY.	The Story of Tonty (Catherwood)	12-14	McC.	1.50
WASHINGTON, BOOKER T.	*Up from Slavery	14-	Dou.	2.00
	A Boy's Life of Booker T. Washington (Jackson)	11-13	Mac.	1.25
WASHINGTON, GEORGE.	The True Story of George Washington (E. S. Brooks) .	11-13	Loth.	2.00
	On the Trail of Washington (Hill) . .	11-13	Ap.	2.50
	*Washington and his Country (Irving and Fiske)	12-15	Gi.	0.92
	George Washington (Scudder)	13-18	H.M.	2.00

909, GENERAL HISTORY

ANDREWS.	*Ten Boys who lived on the Road from Long Ago to Now	10-12	Gi.	0.64
BALDWIN.	*Fifty Famous Stories Retold	7-9	A.B.	0.56
	*Thirty More Famous Stories Retold.	8-10	A.B.	0.72
COLUM.	*The Voyagers	10-15	Mac.	2.25
ERLEIGH.	In the Beginning	8-10	Dou.	1.75
HILLYER.	A Child's History of the World	10-12	Cen.	3.50
JOHONNOT.	Stories of the Olden Time . .	10-12	A.B.	0.68
LANG.	Red True Story Book	11-13	Long.	1.75
MARSHALL.	*The Story of Human Progress	13-18	Mac.	1.48
SCALES.	*Boys of the Ages	11-13	Gi.	0.72
SMITH, D. E.	*Number Stories of Long Ago	10-13	Gi.	0.60
STUART.	The Boy through the Ages . .	11-13	Dou.	3.00
VAN LOON.	*The Story of Mankind . .	12-14	B.L.	2.50
WELLS.	*A Short History of the World .	13-	Mac.	4.00
YONGE.	*A Book of Golden Deeds . . .	11-13	Mac.	1.40

930, ANCIENT HISTORY

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
ARNOLD.	Stories of Ancient Peoples . . .	11-13	A.B.	\$0.72
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DEFOE.	*Robinson Crusoe	10-18	Har.	1.75
	Robinson Crusoe	10-18	Gi.	0.96
DES CHESNEZ.	Lady Green Satin and her Maid, Rosette	8-11	Mac.	2.00
DICKENS.	Barnaby Rudge (history)	14-	Mac.	2.50
	*Bleak House	14-	Mac.	2.50
	*Christmas Books	11-18	Mac.	2.50
	Christmas Stories (Lane, editor)	11-18	Gi.	0.96
	*David Copperfield	14-	M.S.	2.25
	David Copperfield (Buck, editor)	14-	Gi.	0.96
	*Dombey and Son	14-	Mac.	2.50
	Great Expectations	14-	M.S.	2.25
	Little Dorrit	14-	Mac.	2.50
	*Martin Chuzzlewit	14-	Mac.	2.50
	*Nicholas Nickleby	14-	Mac.	2.50
	*Old Curiosity Shop	14-	M.S.	2.25
	*Oliver Twist	14-	M.S.	2.25
	*Our Mutual Friend	14-	M.S.	2.25
	*Pickwick Papers	14-	M.S.	2.25
	*A Tale of Two Cities (history)	14-	M.S.	2.25
	A Tale of Two Cities (Linn, editor)	14-	Gi.	0.80
	The Holly Tree and Other Christmas Stories	11-13	Scr.	2.50
	The Magic Fishbone	10-12	War.	1.50
DIX.	A Little Captive Lad (history)	11-13	Mac.	1.75
	Merrylips (history)	11-13	Mac.	1.75
	*Soldier Rigdale (history)	11-13	Mac.	1.75

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
DODGE.	*Hans Brinker (geography) . . .	12-14	Scr.	\$2.50
	Hans Brinker (geography)	12-14	Gi.	0.80
	The Land of Pluck (geography) . . .	12-14	Cen.	1.75
DOUBLEDAY.	Cattle Ranch to College . . .	14-	Dou.	1.75
DRUMMOND.	The Monkey that would not Kill	10-12	Dod.	1.10
DUMAS.	*The Count of Monte Cristo (illustrated edition)	14-	Cro.	3.50
	*The Three Musketeers (Home Library) . . .	14-	Burt	1.25
	Twenty Years After (Home Library) . . .	14-	Burt	1.25
DUNCAN.	The Adventures of Billy Topsail . . .	11-13	Rev.	1.75
	*Doctor Luke of the Labrador	11-13	Rev.	1.50
EDGEWORTH.	Popular Tales	11-13	Mac.	2.00
EGGLESTON.	*The Hoosier Schoolboy (history)	11-13	Scr.	1.00
	*The Hoosier Schoolmaster (history) . . .	14-	Jud.	1.75
ELIOT, E. C.	The Wind Boy (fairy tale)	8-12	Dou.	2.00
ELIOT, GEORGE.	Adam Bede	14-	Cro.	2.50
	*Romola (history)	14-	Cro.	2.50
	*Silas Marner (Home Library)	14-	Burt	1.25
	*The Mill on the Floss (Home Library) . . .	14-	Burt	1.25
EWALD.	The Old Willow Tree and Other Stories	8-12	Sto.	1.75
EWING.	*Jackanapes and Other Stories	11-13	Gi.	0.68
	Jan of the Windmill	11-13	Hct.	2.00
	Six to Sixteen	11-13	Hct.	2.00
	Stories (Jackanapes and ten others) . . .	11-13	Duf.	3.50
FANCIULLI.	The Little Blue Man	8-11	H.M.	1.75
FARNOL.	The Broad Highway	14-	Lit.	2.00
FERRIS (editor).	Girl Scout Short Stories	12-14	Dou.	2.00
FIELD, EUGENE.	*A Little Book of Profitable Tales	11-13	Scr.	1.75
FIELD, RACHEL L.	Eliza and the Elves	8-10	Mac.	2.00
FISHER, DOROTHY CANFIELD.	*Understood Betsy	10-13	Holt	1.75

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
FITINGHOFF.	Children of the Moor (Sweden)	10-12	H.M.	\$2.50
FITZPATRICK.	Jock of the Bushveld (geog- raphy)	11-15	Long.	3.50
FRENCH, A.	*The Story of Grettir the Strong	14-	Dut.	2.00
	*The Story of Rolf and the Viking's Bow	14-	Lit.	2.00
	*Sir Marrok	14-	Cen.	1.75
FRENCH, H. W.	The Lance of Kanana (geography)	11-14	Loth.	1.25
GARDINER and OSBORNE.	Father's Gone A-Whaling	11-14	Dou.	2.00
GARLAND.	*Boy Life on the Prairie (his- tory)	11-14	Har.	1.50
	Main-Travelled Roads	14-	Har.	1.50
	(See also 921, Biography)			
GASKELL.	*Cranford	14-	Mac.	2.00
GATE.	*The Broom Fairies and Other Stories (modern)	8-10	Yale	1.00
	*Tales from the Enchanted Isles (mod- ern)	8-10	Yale	2.00
GOLDSMITH (?).	Goody Two Shoes	6-8	Hea.	0.56
	*The Vicar of Wakefield	14-	Gi.	0.76
	Good Dog Book	11-13	H.M.	2.00
GRAHAME.	*The Wind in the Willows	8-10	Scr.	2.50
HALE, E. E.	*The Man without a Country The Man without a Country and Other Stories	12-15	Gi.	0.60
		12-18	Lit.	2.50
HALE, L. P.	*The Peterkin Papers	8-10	H.M.	2.00
HARTE.	*The Luck of Roaring Camp	14-	H.M.	2.00
HASKELL.	Katrinka (geography)	11-13	Dut.	2.00
HAWES.	*The Dark Frigate	14-	Lit.	2.00
	*The Great Quest	14-	Lit.	2.00
	*The Mutineers	14-	Lit.	2.00

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
HAWKES.	*King of the Flying Sledge (reindeer)	11-16	M.S.	\$1.60
	*King of the Thundering Herd (bison)	11-16	M.S.	1.60
Other titles are Trails to Woods and Waters; Black Bruin; Piebald, King of Bronchos; Shovelhorns; Tenants of the Trees; A Wilderness Dog (M.S., \$1.60 each).				
HAWTHORNE.	*The House of the Seven Gables	14-	H.M.	2.50
	*Mosses from an Old Manse	14-	H.M.	2.50
	*Twice-Told Tales	12-	H.M.	2.50
(See also 398, Folk Lore)				
HEMING.	The Living Forest (nature) . .	11-14	Dou.	2.00
HEMON.	*Maria Chapdelaine	14-	Mac.	2.00
HENRY, O.	*Cabbages and Kings	14-	Dou.	2.00
	*The Ransom of Red Chief and Other Stories for Boys	13-	Gr.	1.00
HEYLIGER.	Don Strong of the Wolf Patrol	11-13	Ap.	1.75
	High Benton	11-13	Ap.	1.75
	High Benton, Worker	11-13	Ap.	1.75
HOLLAND.	Arthur Bonnicastle	11-13	Scr.	2.00
HOOKE.	Just George (ranch life) . . .	12-14	Dou.	1.75
HOPKINS.	The Doers	8-10	H.M.	1.50
	The Sandman; His Farm Stories . .	8-10	Page	1.75
HORNE.	King Penguin (Little Library) .	11-13	Mac.	1.00
	*Memoirs of a London Doll (Little Library)	10-12	Mac.	1.00
HOUGH.	The Covered Wagon (history) .	14-	Ap.	2.00
	*The Young Alaskans	11-13	Har.	1.75

Also Young Alaskans on the Trail, Young Alaskans in the Rockies, Young Alaskans in the Far North, and Young Alaskans on the Missouri (Har., \$1.75 each).

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
HOWELLS. *A Boy's Town		11-14	Har.	\$1.75
Christmas Every Day and Other Stories		9-11	Har.	1.75
The Flight of Pony Baker		11-14	Har.	1.75
*The Rise of Silas Lapham		14-	H.M.	2.50
HUDSON. *A Little Boy Lost (geography)		8-10	Kno.	1.25
The Disappointed Squirrel and Other Stories		8-10	Dou.	2.50
HUDSPETH. Oregon Chief (story of a pony)		7-8	Gi.	0.80
HUGHES. *Tom Brown's School-Days		11-13	Gi.	1.08
HUGO. *Jean Valjean (abridged from Les Misérables)		13-	Gi.	1.40
*Ninety-Three		14-	Lit.	1.75
*Toilers of the Sea		14-	Lit.	1.75
HUNT. *About Harriet		8-10	H.M.	2.00
INGELOW. Mopsa the Fairy		8-10	Lip.	1.50
JACKSON. Cat Stories		8-10	Lit.	2.00
Nelly's Silver Mine		10-12	Lit.	2.00
*Ramona		14-	Lit.	2.00
JANVIER. *Aztec Treasure House (history)		12-14	Har.	2.00
In the Sargasso Sea (geography)		12-14	Har.	2.00
JEROME. *Three Men in a Boat (humor)		12-	Burt	1.25
JEWETT. *Betty Leicester		11-13	H.M.	1.50
*Betty Leicester's Christmas (geography)		11-13	H.M.	1.35
*The Country of the Pointed Firs (geography)		14-	H.M.	2.00
JOHNSTON. *To Have and to Hold (history)		14-	H.M.	2.00
JORDAN, C. B. Tuckaway House		11-13	Dou.	2.00
JORDAN, D. S. *The Book of Knight and Barbara		7-10	Ap.	2.00
KAUFFMAN. The Ranger of the Susquehannock (history)		11-14	Pen.	2.50
Seventy-Six (history)		11-14	Pen.	2.50
Spanish Dollars (history)		11-14	Pen.	2.50
The Overland Trail (history)		11-14	Pen.	2.50

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
KING.	Ruffs and Pompoms	8-12	Lit.	\$2.00
KINGSLEY.	*The Water Babies (fanciful)	9-11	M.S.	1.50
	The Water Babies	9-11	Gi.	0.76
	*Westward Ho! (history)	14-	M.S.	2.50
	*Hereward the Wake	14-	Mac.	0.48
KIPLING.	*Captains Courageous	11-13	Dou.	2.00
	*The Day's Work (geography)	14-	Dou.	2.00
	*Just So Stories (fanciful)	11-13	Dou.	2.50
	*The Jungle Book (fanciful)	9-11	Dou.	2.00
	*Kim (geography)	14-	Dou.	2.00
	*Puck of Pook's Hill (history)	12-15	Dou.	2.00
	*Rewards and Fairies (history)	12-15	Dou.	2.00
	*The Second Jungle Book (fanciful) . .	9-11	Dou.	2.00
	*Stalky & Co.	14-	Dou.	2.00
	*Under the Deodars, The Phantom Rickshaw, and Wee Willie Winkie (geography)	11-13	Dou.	2.00
KNAPP.	The Boy and the Baron (history)	10-12	Cen.	1.75
KNIFE.	The Lucky Sixpence (history) .	11-13	Cen.	1.75
LA BÉDOLLIÈRE.	The Story of a Cat (Aldrich, translator)	11-13	H.M.	1.50
LABOULAYE.	*The Quest of the Four- Leaved Clover (Field, editor)	11-13	Gi.	0.68
LAGERLÖF.	*The Wonderful Adventures of Nils (fanciful)	11-13	Dou.	2.00
	Further Adventures of Nils	11-13	Dou.	2.00
LAMB.	*Tales from Shakespeare	10-12	Gi.	0.80
LAMPREY.	Days of the Colonists (history)	11-13	Sto.	2.50
	In the Days of the Guild (history) . .	11-13	Sto.	2.50
LEETCH.	Tommy Tucker on a Plantation (history)	9-13	Loth.	1.25
	Annetje and her Family (history) . .	9-13	Loth.	1.25
LE FÈVRE.	The Cock, the Mouse and the Little Red Hen (fanciful)	7-8	M.S.	1.00
LINDSAY.	The Toy Shop	8-10	Loth.	1.50

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
LOFTING.	*Doctor Dolittle's Caravan	8-10	Sto.	\$2.50
	*Doctor Dolittle's Circus (fanciful)	8-10	Sto.	2.50
	Doctor Dolittle's Post Office (fanciful)	8-10	Sto.	2.50
	The Story of Mrs. Tubbs	7-8	Sto.	1.25
	*The Story of Doctor Dolittle (fanciful)	8-10	Sto.	2.00
	The Voyages of Doctor Dolittle (fanciful)	8-10	Sto.	2.50
LONDON.	*The Call of the Wild (dog story)	12-15	Mac.	1.75
	The Cruise of the Dazzler	12-15	Cen.	1.75
LORENZINI (see Collodi)				
LOTI.	An Iceland Fisherman	14-	Burt	1.25
LUCAS.	The Slowcoach	12-14	Mac.	2.00
LUCIA.	Peter and Polly in Spring	7-9	A.B.	0.60
	Peter and Polly in Summer	7-9	A.B.	0.60
	Peter and Polly in Autumn	7-9	A.B.	0.60
	Peter and Polly in Winter	7-9	A.B.	0.60
LUSTIG.	Roses of the Winds (Russia)	11-14	Dou.	2.00
McCOY.	The Tale of the Good Cat Jupie	6-8	Mac.	1.75
MACDONALD, GEORGE.	*At the Back of the North Wind (fanciful)	11-13	McK.	1.00
	*The Princess and Curdie (fanciful)	8-10	McK.	1.00
	*The Light Princess (fanciful)	8-10	McK.	1.00
MACDONALD, GREVILLE.	Billy Barnicoat	11-13	Dut.	2.00
MAETERLINCK.	*The Blue Bird for Children	4-6	Sil.	0.92
MAJOR.	When Knighthood was in Flower	14-	Gro.	0.75
MALOT.	The Adventures of Remi (Allen, translator)	11-14	Ran.	1.75
MARRYAT.	*Children of the New Forest (history)	13-16	Scr.	2.50
	*Masterman Ready	13-16	Dut.	0.80
MARSHALL.	Cedric the Forester (history)	11-15	Ap.	2.50
MARTINEAU.	Feats on the Fiord (geography)	13-	Mac.	1.75
	*The Peasant and the Prince (history)	11-13	Gi.	0.80

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
MASEFIELD. *Jim Davis		11-15	Sto.	\$2.50
*Martin Hyde, the Duke's Messenger (history)		11-15	Lit.	2.00
MATHIEWS (editor). The Boy Scouts Book of Campfire Stories		13-15	Ap.	2.50
MAXWELL and HILL. Charlie and his Kit- ten Topsy		8-10	Mac.	1.00
Charlie and his Puppy Bingo		8-10	Mac.	1.25
MEIGS. Master Simon's Garden (history)		13-15	Mac.	2.00
Rain on the Roof (history)		13-15	Mac.	1.75
The New Moon (history)		13-15	Mac.	2.00
The Pool of Stars		13-15	Mac.	1.50
The Trade Wind		12-15	Lit.	2.00
The Windy Hill		13-15	Mac.	1.50
MELVILLE. *Moby Dick (sea story) . .		13-	Dod.	3.50
Moby-Dick (abridged)		13-	Gi.	
*Typee (Everyman's Library)		14-	Dut.	0.80
MILLER. The Hidden People		11-13	Scr.	2.00
MILLS. *The Story of Scotch (a dog) . .		13-	H.M.	1.25
MILNE. *When we were Very Young . .		4-8	Dut.	2.00
Winnie-the-Pooh.		4-8	Dut.	2.00
MITCHELL. *Hugh Wynne, Free Quaker (history)		14-	Cen.	1.00
MOLESWORTH. *The Cuckoo Clock . . .		8-10	Lip.	1.50
MOORE. Nicholas (fanciful)		11-13	Put.	2.00
MORLEY, CHRISTOPHER. I Know a Secret		10-12	Dou.	2.00
MORLEY, M.W. *Donkey John of the Toy Valley		9-11	McC.	1.50
MUIR. *Stickeen (dog story)		14-	H.M.	1.25
MUKERJI. Hari the Jungle Lad (geog- raphy)		11-13	Dut.	2.00
*Kari the Elephant (geography) . . .		11-13	Dut.	2.00
Gay-neck (a pigeon)		11-13	Dut.	2.25
MULOCK-CRAIK. *The Adventures of a Brownie		8-10	Mac.	1.00

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
	*John Halifax, Gentleman (history)	14-	Cro.	\$2.25
	*The Little Lame Prince	8-10	Ran.	1.50
MUNROE.	Canoemates	11-13	Har.	1.75
	Derrick Sterling	11-13	Har.	1.75
	Snow-shoes and Sledges.	11-13	Har.	1.75
	The Flamingo Feather (history) . . .	11-13	Har.	2.50
	The Fur-Seal's Tooth	11-13	Har.	1.75
MURPHY.	Peter's Wonderful Adventure .	8-10	Gi.	0.76
NASH.	Polly's Secret	11-13	Lit.	1.75
NORDHOFF.	The Pearl Lagoon	11-13	Lit.	2.00
OLLIVANT.	*Bob, Son of Battle (dog story)	13-15	Dou.	2.00
ORTON.	Bobby of Cloverfield Farm . . .	8-10	Sto.	1.00
	The Little Lost Pigs	8-10	Sto.	1.25
	Prince and Rover of Cloverfield Farm.	8-10	Sto.	1.00
	Winter at Cloverfield Farm	8-10	Sto.	1.00
OTIS.	*Toby Tyler (circus story)	8-10	Har.	1.75
PAGE.	*In Ole Virginia	14-	Scr.	1.75
	*Two Little Confederates	10-12	Scr.	1.75
PAINE.	*The Arkansaw Bear (fanciful) .	8-10	Alt.	1.50
PARKER.	Seats of the Mighty (history) .	14-	Ap.	2.50
PARRISH.	Knee-High to a Grasshopper			
	(fanciful)	8-10	Mac.	2.50
PEARSON.	The Voyage of the Hoppergrass	11-13	Mac.	1.25
PERKINS.	Dutch Twins, etc. (see 910, Travel; Geography)			
PHILLIPS.	Little Friend Lydia	8-10	H.M.	1.75
	Black-Eyed Susan	8-10	H.M.	1.50
	Wee Ann	8-10	H.M.	1.50
	The Popover Family	6-8	H.M.	1.75
PIERSON.	The Plucky Allens	8-12	Dut.	2.00
POE.	Selected Tales	14-	Cen.	1.75
	*Selections from Poe (including poems)	14-	Gi.	0.60
POLLOCK.	Wilderness Honey	11-13	Cen.	1.75
PORTER.	*The Scottish Chiefs	13-	Scr.	2.50
	Thaddeus of Warsaw	13-	Burt	1.25

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
POULSSON.	*Child Stories and Rhymes	7-8	Loth.	\$1.50
	Through the Farmyard Gate	7-8	Loth.	1.50
PRICE.	Silver Shoal Light	11-13	Cen.	1.75
	The Fortune of the Indies	11-13	Cen.	1.75
PULSFORD.	Old Brig's Cargo	11-14	Lit.	2.00
PYLE, H.	*Jack Ballister's Fortunes			
	(history)	13-18	Cen.	2.00
	*Men of Iron (history)	11-14	Har.	2.00
	*Otto of the Silver Hand (history)	11-13	Scr.	2.50
(See also under 398, Legends.)				
PYLE, K.	Careless Jane and Other Tales	7-9	Dut.	1.25
	Nancy Rutledge	8-10	Lit.	1.65
	As the Goose Flies	7-9	Lit.	1.75
	The Christmas Angel (fanciful)	8-10	Lit.	1.65
RAMÉE.	*The Nürnberg Stove, and Other			
	Stories (including A Dog of Flanders)	9-11	Gi.	0.72
	Dog of Flanders, and Nürnberg Stove	9-11	H.M.	0.44
RANKIN.	*Dandelion Cottage	8-10	Holt	1.75
	Gipsy Nan	8-10	Holt	1.75
	The Adopting of Rosa Marie	8-10	Holt	1.75
RASPE.	Baron Munchausen's Marvelous			
	Travels	10-13	Gi.	0.68
	The Children's Munchausen	10-13	H.M.	2.25
RICE.	Mrs. Wiggs of the Cabbage Patch	12-	Cen.	1.25
RICHARDS.	*The Golden Windows	9-12	Lit.	1.65
	*In my Nursery	6-8	Lit.	1.75
	*The Joyous Story of Toto	9-12	Lit.	1.75
	*The Silver Crown	9-12	Lit.	1.65
	*The Pig Brother and Other Fables	9-11	Lit.	0.65
	*Toto's Merry Winter	9-12	Lit.	1.75
RICKERT.	The Bojabi Tree (fanciful)	8-10	Dou.	0.75
ROBINSON.	Little Lucia	11-13	Dut.	1.50
ROWE.	The Rabbit Lantern and Other			
	Stories of Chinese Children	10-13	Mac.	1.75

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
RUSKIN.	*King of the Golden River . . .	11-13	Gi.	\$0.52
SAINT PIERRE.	*Paul and Virginia (River- side Classics)	13-	H.M.	1.35
SCHULTZ.	Lone Bull's Mistake	11-15	H.M.	1.75
	The Trail of the Spanish Horse . . .	11-15	H.M.	1.75
	William Jackson, Indian Scout . . .	11-15	H.M.	1.75
(See also 970, Indians.)				
SCOTT.	The Abbot (history)	14-	H.M.	2.50
	*Guy Mannering (history)	14-	H.M.	2.50
	*Ivanhoe (history)	14-	H.M.	2.50
	*Kenilworth (history)	14-	H.M.	2.50
	The Monastery (history)	14-	H.M.	2.50
	Old Mortality (history)	14-	H.M.	2.50
	*Quentin Durward (history)	14-	H.M.	2.50
	*Rob Roy (history)	14-	H.M.	2.50
	The Heart of Mid-Lothian (history) .	14-	H.M.	2.50
	*The Talisman (history)	14-	H.M.	2.50
SEAMAN.	Jacqueline of the Carrier Pigeons (history)	11-13	Mac.	1.50
	The Sapphire Signet	11-13	Cen.	1.75
	Three Sides of Paradise Green . . .	11-13	Cen.	1.75
	When a Cobbler ruled the King (history)	11-13	Mac.	1.75
SÉAWELL.	*Little Jarvis	9-13	Ap.	1.50
SÉGUR.	*Story of a Donkey	7-9	Hea.	0.60
SEWELL.	*Black Beauty; the Autobiog- raphy of a Horse	8-10	Dod.	2.00
SHAW.	Castle Blair	11-13	Lit.	2.00
SIBERIAK.	Verotchka's Tales	10-13	Dut.	2.00
SIENKIEWICZ.	In Desert and Wilderness	11-13	Lit.	2.50
SINGMASTER.	A Boy at Gettysburg	11-13	H.M.	1.75
	*Emmeline	11-13	H.M.	1.50
	*When Sarah saved the Day	13-14	H.M.	1.50
SKINNER.	Becky Landers, Frontier War- rior (history)	12-15	Mac.	2.00

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
SKINNER.	Silent Scot: Frontier Scout	11-13	Mac.	\$1.75
	The White Leader (history)	12-15	Mac.	1.75
SMITH, E. S. (editor).	Good Old Stories for Boys and Girls	11-13	Loth.	2.00
SMITH, F. H.	*Caleb West, Master Diver	13-	H.M.	2.00
	Tom Grogan	14-	H.M.	2.00
SMITH, M. P.	*Jolly Good Times (farm life)	9-11	Lit.	1.75
	Jolly Good Times at Hackmatack	10-12	Lit.	1.75
	Jolly Good Times at School	10-12	Lit.	1.75
SMITH, N. A.	Children of the Lighthouse	11-13	H.M.	1.50
SNEDEKER.	The Perilous Seat (history)	14-18	Dou.	1.75
	The Spartan (history)	14-18	Dou.	1.75
	Theras and his Town (history)	12-14	Dou.	1.75
SPENSER and ROYDE-SMITH.	*Una and the Red Cross Knight and Other Tales from The Faerie Queene	12-13	Dut.	3.00
SPYRI.	*Heidi (geography)	9-12	McK.	3.50
	Heidi (Centennial Edition)	9-12	Gi.	0.84
	*Moni the Goat Boy and Other Stories	10-12	Gi.	0.64
STEIN.	Gabriel and the Hour Book (his- tory)	10-12	Page	1.50
STEVENSON.	The Black Arrow (Wyeth, illustrator)	14-	Scr.	2.50
	*David Balfour (Wyeth, illustrator)	14-	Scr.	2.50
	*Kidnapped (Wyeth, illustrator)	14-	Scr.	2.50
	The Master of Ballantrae (Biographical Edition)	14-	Scr.	1.50
	*Treasure Island (Wyeth, illustrator)	11-13	Scr.	2.50
STOCKTON.	*The Bee-Man of Orn, and Other Fanciful Tales	11-12	Scr.	2.00
	*The Casting Away of Mrs. Lecks and Mrs. Aleshine, and the Dusantes	14-	Cen.	2.00
	*The Floating Prince and Other Fairy Tales	9-11	Scr.	2.00

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
	*The Queen's Museum and Other Fan- ciful Tales	11-13	Scr.	\$2.50
Kate Bonnet		12-	Ap.	2.00
	*Rudder Grange (Frost, illustrator)	14-	Scr.	2.00
STODDARD. Little Smoke (Indians)		11-13	Ap.	1.75
	Two Arrows (Indians)	11-13	Har.	0.75
STOWE. *Uncle Tom's Cabin (New Holi- day Edition)		14-	H.M.	2.50
SUBLETTE. The Scarlet Cockerel (history)		11-14	Lit.	2.00
SWIFT. *Gulliver's Travels (Colum, editor)		11-13	Mac.	2.50
	Gulliver's Travels (Robinson, editor)	11-13	Gi.	0.76
TAGGART. The Little Gray House		11-13	Dou.	1.75
TAPPAN. Ella		11-13	H.M.	1.75
TARKINGTON. *Alice Adams		14-	Gr.	0.75
	*Monsieur Beaucaire (history)	14-	Gr.	0.75
	*Penrod	13-	Gr.	0.75
	Penrod and Sam	13-	Gr.	0.75
	Seventeen.	13-	Gr.	0.75
THACKERAY. *Henry Esmond (history)		14-	Burt	1.25
	*History of Pendennis	14-	Burt	1.25
	*The Newcomes	14-	Burt	1.25
	*The Rose and the Ring	8-12	Mac.	1.00
	*The Virginians (history)	14-	Burt	1.25
	*Vanity Fair	14-	Burt	1.25
THAXTER. Stories and Poems for Children		10-12	H.M.	1.75
THORNE-THOMSEN. *The Birch and the Star		9-11	Row	0.56
TOLSTOI. Long Exile (and other stories)		13-	Cro.	1.75
	*Master and Man (and other stories)	14-	Cro.	1.75
	*Russian Proprietor (and other stories)	14-	Cro.	1.75
	The Cossacks (and other stories)	14-	Cro.	1.75
TUCKER. The Boy Whaleman (geography)		12-15	Lit.	2.00
TYLER (editor). Twenty-four Unusual Stories		11-13	Hct.	2.00
VACHELL. The Hill (English school life)		12-14	Dod.	2.00

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AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
VAN DYKE.	*The Blue Flower (short stories, including The First Christmas Tree and The Other Wise Man) . . .	13-	Scr.	\$2.00
	(See also 814, 824, Essays.)			
VERDERY.	About Ellie at Sandacre . . .	8-10	Dut.	1.50
VERNE.	*Around the World in Eighty Days	12-16	Scr.	1.00
	*The Mysterious Island (Wyeth, illustrator)	12-16	Scr.	2.50
	*Twenty Thousand Leagues under the Sea (Aylward, illustrator)	12-16	Scr.	2.00
VIMAR.	The Curly-Haired Hen (nonsense)	10-13	War.	2.00
WALLACE, D.	The Way to Burning Mountain	12-14	Rev.	1.75
	*Ungava Bob (geography)	12-14	Rev.	1.75
	The Wilderness Castaways	12-14	McC.	1.75
WALLACE, L.	*Ben-Hur (history)	14-	Har.	2.50
WALPOLE.	*Jeremy	12-	Dou.	2.00
	*Jeremy and Hamlet	12-	Dou.	2.00
WATERLOO.	*The Story of Ab (history)	11-13	Dou.	1.75
WESTCOTT.	David Harum	14-	Ap.	2.00
WEYMAN.	*A Gentleman of France (history)	14-	Long.	1.75
	The House of the Wolf	14-	Long.	1.75
	Under the Red Robe	14-	Long.	1.75
WHITE, E. O.	*A Little Girl of Long Ago	11-13	H.M.	1.65
	Joan Morse	10-12	H.M.	1.75
	Peggy in her Blue Frock	8-10	H.M.	1.65
	*When Molly was Six	8-10	H.M.	1.65
WHITE, HENRY.	Snake Gold (Mexican Indian)	12-15	Mac.	1.75
WHITE, S. E.	*The Blazed Trail	14-	Dou.	2.00
	*The Magic Forest	9-11	Mac.	1.00
	The Riverman	14-	Dou.	2.00

AUTHOR	TITLE	AGES	PUBLISHER	LIST PRICE
WHITNEY.	Tyke-y (dog story)	10-12	Mac.	\$1.50
WIGGIN.	*Polly Oliver's Problem	11-13	H.M.	1.50
	*Rebecca of Sunnybrook Farm	11-15	H.M.	2.00
	*The Birds' Christmas Carol	11-13	H.M.	2.00
	*The Story of Patsy	11-13	H.M.	0.75
	*Timothy's Quest	11-13	H.M.	1.50
WILKINS.	*The Pot of Gold (history)	11-13	Loth.	1.50
WILSON.	Bunker Bean	14-	Gr.	0.75
	Ruggles of Red Gap	14-	Gr.	0.75
WISTER.	*The Virginian	13-	Mac.	2.50
	The Virginian	13-	Gr.	0.75
WYSS.	Swiss Family Robinson	11-13	Har.	1.75
	*Swiss Family Robinson	11-13	Gi.	1.00
YONGE.	*The Dove in the Eagle's Nest (history)	14-	Duf.	2.50
	*The Little Duke, Richard the Fearless (history)	14-	Duf.	2.50
YOUMANS.	Skitter Cat and Little Boy	7-9	Bob.	1.50
ZOLLINGER.	*The Widow O'Callaghan's Boys	11-13	McC.	1.50
ZWILGMEYER.	*Johnny Blossom (Norway)	8-10	Pil.	1.50
	Inger Johanne's Lively Doings	11-13	Loth.	1.75
	*What Happened to Inger Johanne (Norway)	11-13	Loth.	1.75

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A SELECTED LIST OF BOOKS SUITABLE FOR SUPPLEMENTARY READING IN SCHOOLS

FOLKLORE, FAIRY AND WONDER TALES, FABLES, MYTHS, AND LEGENDS

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
BALDWIN.	*Fairy Reader	1	A.B.	\$0.52
GROVER.	*Folk-Lore Primer	1	Mnt.	0.68
HOLBROOK.	*Hiawatha Primer	1	H.M.	0.84
HOWARD.	Banbury Cross Stories	1	Mer.	0.60
LANSING.	*Rhymes and Stories	1	Gi.	0.64
MCCLOSKEY.	Primer	1	Gi.	0.60
NORTON.	Heart of Oak Books, Book I . . .	1	Hea.	0.64
SCUDDER.	Verse and Prose for Beginners .	1	H.M.	0.44
SKINNER.	Nursery Tales from Many Lands	1	Scr.	0.72
SMYTHE.	*Reynard the Fox	1	A.B.	0.52
BALDWIN.	*Fairy Stories and Fables . . .	2	A.B.	0.56
BOWEN.	Old-Time Stories	2	Wor.	0.88
GROVER.	Folk-Lore First Reader	2	Mnt.	0.68
HOLBROOK.	*Never-Grow-Old Stories . . .	2	L.C.	0.76
	*The Book of Nature Myths	2	H.M.	0.68
NORTON.	Heart of Oak Books, Book II . .	2	Hea.	0.68
O'SHEA.	*Six Nursery Classics	2	Hea.	0.56
PERRAULT.	Tales of Mother Goose	2	Hea.	0.60
SCUDDER.	*The Book of Fables and Folk Stories	2	H.M.	0.80
SKINNER.	Nursery Tales from Many Lands	2	Scr.	0.72
SMYTHE.	Old Time Stories Retold	2	A.B.	0.56
TURPIN.	Classic Fables	2	Mer.	0.60
WELSH.	*Nursery Rhymes	2	Hea.	0.76

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
ÆSOP.	*Fables	3	Gi.	\$0.72
ANDERSEN.	*Fairy Tales, First Series . .	3	Gi.	0.72
BALDWIN.	*Fifty Famous Stories Retold	3	A.B.	0.56
BRYCE.	Story-Land Dramatic Reader .	3	Scr.	0.64
CAROVÉ.	The Story without an End . .	3	Hea.	0.56
COLLODI.	*Pinocchio	3	Gi.	0.64
GRIMM.	*Fairy Tales, Part I	3	Gi.	0.76
LANSING.	*Fairy Tales, Vols. I and II, each 64 cents	3	Gi.	
	*Tales of Old England	3	Gi.	0.64
NORTON.	Heart of Oak Books, Book III	3	Hea.	0.72
PRATT.	Legends of the Red Children . .	3	A.B.	0.52
SCUDDER.	*The Book of Legends	3	H.M.	0.44
SERL.	In Fableland	3	Sil.	0.72
SKINNER.	Merry Tales	3	A.B.	0.52
STANLEY.	*Animal Folk Tales	3	A.B.	0.72
THORNE-THOMSEN.	*The Birch and the Star (Norwegian)	3	Row	0.56
	East o' the Sun and West o' the Moon	3	Row	0.68
WILSON.	Indian Hero Tales	3	A.B.	0.60
	Myths of the Red Children	3	Gi.	0.76
ANDERSEN.	*Fairy Tales, Second Series .	4	Gi.	0.76
	*Arabian Nights' Entertainments (Lane, editor)	4	Gi.	0.80
BALDWIN.	*Old Greek Stories	4	A.B.	0.60
BARRIE.	*Peter Pan (retold by F. O. Perkins)	4	Sil.	0.92
BROWN.	In the Days of Giants (Norse myths)	4	H.M.	0.80
BROWNE.	The Wonderful Chair	4	Hea.	0.76
CHANDLER.	*In the Reign of Coyote (Indian myths)	4	Gi.	0.64
EASTMAN.	Wigwam Evenings	4	Lit.	1.75
FRANCILLON.	*Gods and Heroes	4	Gi.	0.80

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AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
GRIMM.	*Fairy Tales, Part II	4	Gi.	\$0.76
HOLBROOK.	*Northland Heroes	4	H.M.	0.56
HOPKINS.	The Knight of the Lion	4	Mac.	0.80
KENT-HALL.	Stories from the Far East	4	Mer.	0.64
KINGSLEY.	*Water Babies	4	Gi.	0.76
LONGFELLOW.	*The Song of Hiawatha (Riverside Literature Series)	4	H.M.	0.56
MURPHY.	Peter's Wonderful Adventure	4	Gi.	0.76
NIXON-ROULET.	Japanese Folk Stories and Fairy Tales	4	A.B.	0.56
SHAW.	Stories of the Ancient Greeks	4	Gi.	0.80
BESTON.	The Firelight Fairy Book	5	Lit.	0.80
HARDING.	Stories of Greek Gods, Heroes, and Men	5	S.F.	0.88
HARRIS.	*Little Mr. Thimblefinger Stories	5	H.M.	0.56
HAWTHORNE.	*A Wonder-Book (Greek myths)	5	H.M.	0.56
HERFORD.	The Herford Æsop (in rime)	5	Gi.	0.52
HOLBROOK.	*Round the Year in Myth and Song	5	A.B.	0.76
JUDD.	Wigwam Stories	5	Gi.	0.92
LANSING.	*Life in the Greenwood (Robin Hood)	5	Gi.	0.64
LOGIE.	Canadian Wonder Tales	5	Row	0.68
MAETERLINCK.	*The Blue Bird for Chil- dren	5	Sil.	0.92
MENEFEE.	*Child Stories from the Mas- ters (Wagnerian)	5	Ran.	0.50
MAITLAND.	*Heroes of Chivalry	5	Sil.	0.92
NIXON-ROULET.	Indian Folk Tales	5	A.B.	0.56
SIMS-HARRY.	Dramatic Myths and Leg- ends, Book I (Norse)	5	Wor.	0.60
STOCKTON.	*Fanciful Tales	5	Scr.	0.72
ZITKALA-ŠA.	*Old Indian Legends	5	Gi.	0.76

BOOKS FOR SUPPLEMENTARY READING 255

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
BALDWIN.	Hero Tales told in School . . .	6	Scr.	\$0.80
CARROLL.	*Alice's Adventures in Wonderland	6	Gi.	0.72
CHURCH.	*Stories of the Old World . . .	6	Gi.	0.84
COLUM.	*The Adventures of Odysseus and the Tale of Troy	6	Mac.	1.20
HAWTHORNE.	Tanglewood Tales	6	H.M.	0.56
KINGSLEY.	*The Heroes	6	Gi.	0.76
LYBACK.	Indian Legends	6	L.C.	0.96
PLYE.	*Some Merry Adventures of Robin Hood	6	Scr.	0.76
SIMS-HARRY.	Dramatic Myths and Legends, Book II (Greek and Roman) . .	6	Wor.	0.60
SWIFT.	Gulliver's Travels	6	Gi.	0.76
TAPPAN.	Old Ballads in Prose	6	H.M.	0.96
THACKERAY.	*The Rose and the Ring . . .	6	Hea.	0.64
AUSTIN.	*Basket Woman Stories	7	H.M.	1.00
BUNYAN.	*Pilgrim's Progress	7	Gi.	0.60
COX.	Siegfried	7	Row	0.80
LAMB.	*Adventures of Ulysses	7	Gi.	0.64
MALORY.	*King Arthur Stories	7	H.M.	0.56
RUSKIN.	*The King of the Golden River . .	7	Gi.	0.52
BAKER.	In the Light of Myth	8	Row	1.20
CARPENTER.	Hellenic Tales (mythology) . . .	8	Lit.	0.90
IRVING.	*Rip Van Winkle and Other Sketches (Ball, editor)	8	Gi.	0.72
LANIER.	*The Boy's King Arthur	8	Scr.	1.00
LOWELL.	*The Vision of Sir Launfal and Other Poems (Riverside Literature Series)	8	H.M.	0.44
MACAULAY.	*Lays and Ballads (Horatius, Lake Regillus, etc.)	8	Gi.	0.56
	Song of Roland (Riverside Literature Series)	8	H.M.	0.44

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BIOGRAPHY AND HISTORY

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
BALDWIN.	Fifty Famous People	3	A.B.	\$0.52
	*Old Stories of the East (Hebrews)	3	A.B.	0.60
BLAISDELL.	*Log Cabin Days	3	Lit.	0.75
DEARBORN.	*How the Indians Lived	3	Gi.	0.76
EGGLESTON.	*Stories of Great Americans for Little Americans	3	A.B.	0.60
PRATT.	*America's Story for America's Children: I, Beginners' Book	3	Hea.	0.88
TERRY.	*History Stories of Other Lands: I, Tales from Far and Near	3	Row	0.76
BAILEY.	*When Grandfather was a Boy	4	Gi.	0.72
BASS.	*Stories of Pioneer Life	4	Hea.	0.80
Bible.	*Old Testament Stories in Scrip- ture Language	4	H.M.	0.28
BLAISDELL.	*Boys and Girls in American History	4	Lit.	0.75
BLAISDELL and BALL.	*Short Stories from American History	4	Gi.	0.72
GORDY.	Our Patriots	4	Scr.	0.72
	Stories of American Explorers	4	Scr.	0.80
GREENWOOD.	Merrie England	4	Gi.	0.64
NIDA.	*Following Columbus	4	Mac.	0.96
PERKINS.	*The Cave Twins	4	H.M.	0.88
PRATT.	*America's Story for America's Children: II, Discoverers and Explorers	4	Hea.	0.88
STONE and FICKETT.	Days and Deeds 100 Years Ago	4	Hea.	0.72
TAPPAN.	American History Stories for Very Young Readers	4	H.M.	0.80
TERRY.	*History Stories of Other Lands: II, Tales of Long Ago	4	Row	0.76
TURPIN.	Stories from American History	4	Mer.	0.72

BOOKS FOR SUPPLEMENTARY READING 257

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
ANDREWS.	*Ten Boys who lived on the Road from Long Ago to Now	5	Gi.	\$0.64
BALDWIN.	American Book of Golden Deeds	5	A.B.	0.72
BLAISDELL.	*Stories from English History	5	Gi.	0.72
BLAISDELL and BALL.	*Hero Stories from American History	5	Gi.	0.80
CURTIS.	Why we celebrate our Holidays	5	L.C.	0.80
DAVIDSON.	Founders and Builders of our Nation	5	S.F.	0.88
FARIS.	*Makers of our History	5	Gi.	1.00
	*Real Stories from our History . . .	5	Gi.	0.92
GORDY.	Colonial Days	5	Scr.	0.80
HARDING.	*The City of Seven Hills . .	5	S.F.	0.88
LONGFELLOW.	*Paul Revere's Ride, and Other Poems	5	H.M.	0.28
McMURRY.	Pioneers on Land and Sea .	5	Mac.	0.88
NIDA.	*Following the Frontier	5	Mac.	0.96
	Makers of Progress	5	Hea.	0.88
PERKINS.	*The Puritan Twins	5	H.M.	0.88
PRATT.	*America's Story for America's Children: III, The Early Colonies .	5	Hea.	0.88
SCHULTZ.	Sinopah, the Indian Boy . . .	5	H.M.	1.00
STONE and FICKETT.	Famous Days in the Century of Invention	5	Hea.	0.72
TAPPAN.	American Hero Stories	5	H.M.	0.92
	*The Story of the Greek People . . .	5	H.M.	1.32
TERRY.	*History Stories of Other Lands: III, The Beginnings	5	Row	0.88
TURPIN.	Brief Biographies from American History, Part I	5	Mer.	0.64
ATKINSON.	*Introduction to American History: European Beginnings . . .	6	Gi.	1.08
BALDWIN.	Conquest of the Old Northwest	6	A.B.	0.72
	*Discovery of the Old Northwest . .	6	A.B.	0.72

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AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
CORNEY and DORLAND.	Great Deeds of Great Men	6	Hea.	\$1.00
DUTTON.	Little Stories of England . . .	6	A.B.	0.60
	Little Stories of France	6	A.B.	0.60
HARDING.	*The Story of the Middle Ages	6	S.F.	0.88
	The Story of England	6	S.F.	0.96
INGRAHAM.	The Story of Democracy . .	6	Mac.	1.20
LAWLER.	*Builders of America	6	Gi.	1.00
	*The Gateway to American History .	6	Gi.	0.96
LONGFELLOW.	*The Courtship of Miles Standish and Other Poems	6	H.M.	0.44
McMURRY.	*Pioneers of the Mississippi Valley	6	Mac.	0.88
	*Pioneers of the Rocky Mountains and the West	6	Mac.	0.88
MULLIKEN.	*Boys and Girls of Colonial Times	6	Gi.	0.76
NEWELL.	Indian Stories	6	Sil.	0.88
NICHOLSON.	Stories of Dixie	6	A.B.	0.68
PRATT.	America's Story for America's Children: IV, Later Colonial Period .	6	Hea.	0.88
SCALES.	*Boys of the Ages	6	Gi.	0.72
SCOTT.	*Tales of a Grandfather	6	Gi.	0.72
STONE and FICKETT.	Everyday Life in the Colonies	6	Hea.	0.72
TAPPAN.	The Story of the Roman People	6	H.M.	1.32
TERRY.	*History Stories of Other Lands: IV, Lord and Vassal	6	Row	0.88
THOMSON.	The Land of the Pilgrims . .	6	Hea.	0.96
TURPIN.	Brief Biographies from American History, Part II	6	Mer.	0.64
ARNOLD.	Stories of Ancient Peoples . .	7	A.B.	0.72
BRIGHAM.	*From Trail to Railway through the Appalachians	7	Gi.	0.80

BOOKS FOR SUPPLEMENTARY READING 259

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
BROOKS.	*Stories of the Old Bay State .	7	A.B.	\$0.76
COOKE.	Stories of the Old Dominion . .	7	A.B.	0.72
DAVIS.	Under Six Flags (Texas)	7	Gi.	0.76
FARIS.	*Where our History was Made, Book One	7	Sil.	0.96
FRANKLIN.	*Autobiography	7	Gi.	0.64
HARRIS.	Stories of Georgia	7	A.B.	0.76
HART.	Camps and Firesides of the Revo- lution	7	Mac.	0.96
	Colonial Children (Source Readers, Vol. I)	7	Mac.	0.84
HOFFMAN.	Abraham Lincoln	7	Hea.	0.76
HOLMES.	*Grandmother's Story of Bunker Hill Battle, and Other Poems	7	H.M.	0.44
HOWELLS.	Stories of Ohio	7	A.B.	0.76
LAWLER.	*Columbus and Magellan . .	7	Gi.	0.60
MABIE.	Heroes Every Child should Know	7	H.M.	0.92
MITCHELL.	The Indians and the Oki . .	7	Row	0.80
PITMAN.	Stories of Old France	7	A.B.	0.72
PLUTARCH.	*Lives	7	Gi.	1.08
ROOSEVELT.	*Theodore Roosevelt's Let- ters to his Children	7	Scr.	1.00
STOCKTON.	Stories of New Jersey	7	A.B.	0.76
TAPPAN.	*Old World Hero Stories	7	H.M.	1.16
TERRY.	*History Stories of Other Lands: V, The New Liberty	7	Row	0.96
THOMPSON.	Stories of Indiana	7	A.B.	0.76
THWAITES.	Stories of the Badger State .	7	A.B.	0.76
WINTERBURN.	*The Spanish in the South- west	7	A.B.	0.68
ANDREWS.	The Perfect Tribute (Lincoln)	8	Scr.	0.45
BOK.	*A Dutch Boy Fifty Years After .	8	Scr.	0.80
BRIGHAM.	*Geographic Influences in American History	8	Gi.	1.48

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AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
DRINKWATER.	*Abraham Lincoln: A Play	8	H.M.	\$0.60
	*Robert E. Lee: A Play	8	H.M.	0.56
FARIS.	Where our History was Made, Book Two	8	Sil.	1.08
GORDY.	*The Causes and Meaning of the World War	8	Scr.	0.88
HART.	*How our Grandfathers Lived (Source Readers, Vol. III)	8	Mac.	1.08
	The Romance of the Civil War (Source Readers, Vol. IV)	8	Mac.	1.12
HODGDON.	The Enchanted Past	8	Gi.	0.88
IRVING and FISKE.	*Washington and his Country	8	Gi.	0.92
LOGIE.	From Columbus to Lincoln	8	L.C.	0.88
	From Lincoln to Coolidge	8	L.C.	0.96
LONGFELLOW.	*Evangeline	8	H.M.	0.44
MEEKER.	*Ox-Team Days on the Oregon Trail (Driggs, editor)	8	Wor.	1.20
RUSSELL and DRIGGS.	Hidden Heroes of the Rockies	8	Wor.	1.36
SPARKS.	*The Expansion of the American People	8	S.F.	0.96
TABER.	Breaking Sod on the Prairies (Driggs, editor)	8	Wor.	1.36
TERRY.	History Stories of Other Lands: VI, The Modern World	8	Row	0.96
VOLLINTINE.	*The Making of America	8	Gi.	0.96
WASHINGTON, B. T.	*Up from Slavery	8	H.M.	0.96

NATURE AND SCIENCE

GROVER.	*Kittens and Cats	1	H.M.	0.90
HOLBROOK.	*The Hiawatha Primer	1	H.M.	0.84
ROBINSON.	*At the Open Door	1	Sil.	0.76

BOOKS FOR SUPPLEMENTARY READING 261

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
BEEBE and KINGSLEY.	First Year Nature Reader	2	A.B.	\$0.52
CRAIK.	*So-Fat and Mew-Mew	2	Hea.	0.56
GRIEL.	Glimpses of Nature for Little Folks	2	Hea.	0.64
JOHONNOT.	*Books of Cats and Dogs	2	A.B.	0.52
MEYER.	*The Outdoor Book	2	Lit.	0.70
	*Under the Maple Tree	2	Lit.	0.70
ABBOTT.	*A Boy on a Farm	3	A.B.	0.64
DOLE.	Crib and Fly: A Tale of Two Terriers	3	Hea.	0.60
ELLINGWOOD.	Cubby Bear	3	Gi.	0.72
JOHONNOT.	*Friends in Feathers and Fur	3	A.B.	0.52
JUDSON.	*Garden Adventures of Tommy Tittlemouse	3	Row	0.50
	Garden Adventures in Winter	3	Row	0.50
	Billy Robin and his Neighbors	3	Row	0.50
PYLE.	Stories of our Humble Friends	3	A.B.	0.72
SÉGUR.	*The Story of a Donkey	3	Hea.	0.60
SERL.	*In the Animal World	3	Sil.	0.80
SPEED.	*Billy and Jane, Explorers, Book I	3	Hea.	0.64
TURNER.	Adventures of Ray Coon	3	Row	0.50
ANDREWS.	*Stories Mother Nature told her Children	4	Gi.	0.64
BROWN.	Stories of Woods and Fields	4	Wor.	1.00
GHOSH.	*The Wonders of the Jungle	4	Hea.	0.96
JOHONNOT.	*Neighbors with Wings and Fins	4	A.B.	0.60
KELLY.	Short Stories of our Shy Neighbors	4	A.B.	0.72
LARGE.	A Visit to the Farm	4	Mac.	0.80
MILLER.	*The First Book of Birds	4	H.M.	0.92
NIDA.	Science Readers: IV, Animal Life	4	Hea.	0.88
PATCH.	*Hexapod Stories (insects)	4	Lit.	0.75

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AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
SCHWARTZ.	Grasshopper Green's Garden	4	Lit.	\$0.80
	Wilderness Babies	4	Lit.	0.80
SETON.	*Lobo, Rag and Vixen	4	Scr.	0.72
SHALLOW and CULLEN.	Nature Study made Easy	4	Mac.	0.96
BEARD.	*Mother Nature's Toy Shop	5	Scr.	1.25
BLANCHARD.	*Chico: The Story of a Homing Pigeon	5	H.M.	0.56
BROWN.	Stories of Childhood and Nature	5	Wor.	1.00
GOULD.	Mother Nature's Children	5	Gi.	0.88
HAWKES.	*Trail to the Woods	5	A.B.	0.56
HOLDER.	Stories of Animal Life	5	A.B.	0.76
HULBERT.	*Forest Neighbors	5	Row	0.68
KEFFER.	Nature Studies on the Farm	5	A.B.	0.60
LONG.	*A Little Brother to the Bear	5	Gi.	0.68
	Wood Folk at School	5	Gi.	0.68
MILLER.	*True Bird Stories	5	H.M.	0.92
PATCH.	*Bird Stories	5	Lit.	0.80
SETON.	*Krag and Johnny Bear	5	Scr.	0.72
STEWART.	In and Out of the Jungle	5	Hea.	0.92
WALKER.	Our Birds and their Nestlings	5	A.B.	0.76
WRIGHT.	Stories of Earth and Sky	5	Mac.	0.80
BEESON and Others.	Stories of Luther Burbank and his Plant School	6	Scr.	0.88
DARROW.	Thinkers and Doers	6	Sil.	1.16
DUPUY.	Our Insect Friends and Foes	6	Win.	0.80
FABRE.	*Insect Adventures (Hasbrouck, editor)	6	Wor.	1.28
JORDAN.	*The Story of Matka	6	Wor.	0.72
LONG.	*Secrets of the Woods	6	Gi.	0.72
	Ways of Wood Folk	6	Gi.	0.72
	Wilderness Ways	6	Gi.	0.64
MILLER.	*Bird-Ways	6	H.M.	1.00

BOOKS FOR SUPPLEMENTARY READING 263

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
MILLS.	*Being Good to Bears, and Other True Animal Stories	6	H.M.	\$0.48
MIX.	*Mighty Animals	6	A.B.	0.52
SETON.	*Wild Animal Ways	6	H.M.	0.96
BURROUGHS.	*Birds and Bees, Sharp Eyes, and Other Papers	7	H.M.	0.56
	*Squirrels and Other Fur-Bearers	7	H.M.	0.92
	*The Wit of a Duck, and Other Papers	7	H.M.	0.48
DUPUY.	Our Bird Friends and Foes	7	Win.	0.80
HAWKSWORTH.	*The Strange Adventures of a Pebble	7	Scr.	1.20
	*A Year in the Wonderland of Birds	7	Scr.	1.00
LONG.	*Northern Trails, Books I and II, each 64 cents	7	Gi.	
MOSELEY.	Trees, Stars, and Birds	7	Wor.	1.80
PATTESON.	*How to have Bird Neighbors	7	Hea.	0.92
PEARSON.	Stories of Bird Life	7	Wor.	1.00
	Tales from Birdland	7	Wor.	1.00
RUSH.	*The Science of Things about Us	7	Lit.	0.90
WRIGHT.	*Ben, the Black Bear	7	Scr.	0.88
BALL.	*Star-Land	8	Gi.	1.40
BROWN.	Rab and his Friends	8	Hea.	0.56
BURROUGHS.	Nature near Home, and Other Papers	8	H.M.	0.48
CALDWELL and MEIER.	*Open Doors to Science	8	Gi.	1.00
DUPUY.	Our Animal Friends and Foes	8	Win.	0.80
HAWKSWORTH.	*The Adventures of a Grain of Dust	8	Scr.	1.20
	The Clever Little People with Six Legs	8	Scr.	1.20
JORDAN.	*True Tales of Birds and Beasts	8	Hea.	0.84
MILLS.	*The Story of a Thousand-Year Pine	8	H.M.	0.48

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
MUIR.	*Stickeen: The Story of a Dog . . .	8	H.M.	\$0.48
	*The Boyhood of a Naturalist	8	H.M.	0.48
SHARP.	*Ways of the Woods	8	H.M.	0.52
THOREAU.	*Camping in the Maine Woods	8	H.M.	0.44
WARNER.	*A-Hunting of the Deer . . .	8	H.M.	0.44
	In the Wilderness	8	H.M.	0.48

GEOGRAPHY AND TRAVEL

CHANCE.	Little Folks of Many Lands . .	2	Gi.	0.64
HAWKES.	*Eskimo Land	2	Gi.	0.60
OLMSTED and GRANT.	Ned and Nan in Holland	2	Row	0.68
SERL.	*Work-a-Day Doings on the Farm	2	Sil.	0.68
ALLEN.	How and Where we Live . . .	3	Gi.	0.88
ANDREWS.	*Seven Little Sisters	3	Gi.	0.64
CARPENTER.	Around the World with the Children	3	A.B.	0.72
FRYE.	*The Brooklet's Story	3	Gi.	0.80
PERKINS.	*The Dutch Twins	3	H.M.	0.88

Also in the same series and at the same price The Eskimo Twins.

SCANTLEBURY.	Little World-Children . .	3	Gi.	0.72
SERL.	Work-a-Day Doings	3	Sil.	0.68
SHAW.	*Big People and Little People of Other Lands	3	A.B.	0.52
ALLEN and ROBINSON.	*Children of Other Lands	4	Gi.	0.36
	Stories of our Earth	4	Gi.	0.36
	What People are Doing	4	Gi.	0.36
ANDREWS.	Each and All	4	Gi.	0.64
DEARBORN.	*How the Indians Lived . .	4	Gi.	0.76
HAAREN.	First Notions of Geography .	4	Hea.	0.88

BOOKS FOR SUPPLEMENTARY READING 265

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
HALL.	Jan and Betje (Holland)	4	Mer.	\$0.64
MIRICK and HOLMES.	Home Life around the World	4	H.M.	0.80
PERKINS.	*The Filipino Twins	4	H.M.	0.88
	Also The Japanese Twins, The Swiss Twins, each 88 cents.			
PITKIN and HUGHES.	Seeing America: Book I, Farm and Field	4	Mac.	0.96
SPYRI.	*Heidi (Centennial Edition) (Switzerland and Germany)	4	Gi.	0.84
WEAVER.	*Paul's Trip with the Moon	4	Mer.	0.56
AANRUD.	*Lisbeth Longfrock (Norway)	5	Gi.	0.64
ALLEN.	*Geographical and Industrial Studies: United States	5	Gi.	0.92
	Also South America, North America, each \$1.00.			
CARPENTER.	North America	5	A.B.	1.00
CLARK.	Europe: A Geographical Reader	5	Sil.	1.28
HOLMES.	Burton Holmes Travel Stories: Japan	5	Whe.	1.28
JENKS.	The Childhood of Ji Shib the Ojibwa	5	Mnt.	0.72
MITCHELL.	Paz and Pablo, Two Little Filipinos	5	Wor.	0.80
PERKINS.	*The Irish Twins	5	H.M.	0.88
	Also The Italian Twins, The Scotch Twins, each 88 cents.			
PITKIN and HUGHES.	*Seeing America: Book II, Mill and Factory	5	Mac.	0.96
SLOCUM.	*Around the World in the Sloop Spray	5	Scr.	0.88
SPYRI.	*Moni the Goat Boy and Other Stories (Switzerland)	5	Gi.	0.64

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AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
ALLEN.	*Geographical and Industrial Studies: The New Europe	6	Gi.	\$1.00
	Also Asia, \$1.00; Africa, Australia, and the Islands of the Pacific, \$1.12.			
CARPENTER.	South America, Europe, Asia, Africa each \$1.00	6	A.B.	
	*How the World is Fed, How the World is Clothed, How the World is Housed each 96 cents	6	A.B.	
DELLA CHIESA.	The Three of Salu . . .	6	Wor.	1.00
FARIS.	*Real Stories of the Geography Makers	6	Gi.	0.92
FINNEMORE and Others.	*Peeps at Many Lands (eleven vols.)	6	Mac.	
	Australia and New Zealand, Canada and Newfoundland, China and Japan, Egypt and the Holy Land, England and Wales, Italy and Greece, London and Paris, Norway and Denmark, Scotland and Ireland, Spain and Portugal, Sweden and Finland, each \$1.00.			
HOTCHKISS.	Representative Cities of the United States	6	H.M.	1.12
MCDONALD and DALRYMPLE.	*Little People Everywhere (fourteen vols.), each 85 cents	6	Lit.	
MULETS.	Sunshine Lands of Europe . .	6	Wor.	1.00
NEWELL.	*Indian Stories	6	Sil.	0.88
PERKINS.	*The Belgian Twins	6	H.M.	0.88
	Also The French Twins, The Mexican Twins, 88 cents each.			
PRICE.	The Middle Country: A Chinese Boy's Adventures	6	Wor.	1.00

BOOKS FOR SUPPLEMENTARY READING 267

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
STARR.	Strange Peoples	6	Hea.	\$0.92
	*American Indians	6	Hea.	0.96
WEEKS.	Children of the Pines	6	L.C.	0.92
BISHOP and KELLER.	*Industry and Trade	7	Gi.	1.40
DAKIN.	*Great Rivers of the World . .	7	Mac.	0.96
FISHER.	Resources and Industries of the United States	7	Gi.	0.96
GILSON.	The Wealth of the World's Waste Places	7	Scr.	0.88
HORTON.	*The Frozen North	7	Hea.	0.96
PIERCY.	Great Inventions and Discoveries	7	Mer.	0.72
REDWAY.	*All around Asia	7	Scr.	0.88
TAPPAN.	Industrial Readers: Book I, The Farmer and his Friends	7	H.M.	0.80
	Book II, Diggers in the Earth	7	H.M.	0.80
YARD.	The Top of the Continent	7	Scr.	1.00
DANA.	*Two Years before the Mast . . .	8	Scr.	0.88
HOLMES.	Burton Holmes Travel Stories: Egypt	8	Whe.	1.28
KELLER and BISHOP.	*Commercial and Industrial Geography	8	Gi.	1.28
TAPPAN.	*Industrial Readers: Book III, Makers of Many Things	8	H.M.	0.80
	Book IV, Travelers and Traveling . .	8	H.M.	0.80

POETRY, ART, MUSIC APPRECIATION

GROVER.	*Art Literature Primer	1	Mnt.	0.68
CYR.	*Graded Art Readers, Book One . .	2	Gi.	0.68
GROVER.	*Art Literature First Reader . .	2	Mnt.	0.68
RIPLEY and SCHNEIDER.	*Art Music Reader, Book I	2	Mnt.	0.80

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AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
AKIN. *Opera Stories from Wagner . . .		3	H.M.	\$0.88
CHUTTER. Art Literature Second Reader		3	Mnt.	0.76
CYR. *Graded Art Readers, Book Two .		3	Gi.	0.72
RIPLEY and SCHNEIDER. Art Music Reader, Book II		3	Mnt.	0.90
SHERMAN. *Little-Folk Lyrics		3	H.M.	0.96
SKINNER and WICKES (editors). *A Child's Own Book of Verse, Book I		3	Mac.	0.80
STEVENSON. *A Child's Garden of Verses		3	Scr.	0.64
CROSS. *Music Stories for Girls and Boys		4	Gi.	0.80
CYR. *Graded Art Readers, Book Three		4	Gi.	0.80
SHUTE. *The Land of Song, Book I (graded poetry for grades I-IV) . . .		4	Sil.	0.76
WIGGIN and SMITH (editors). *The Posy Ring		4	H.M.	1.00
LONGFELLOW. *The Children's Hour, Paul Revere's Ride, and Other Poems		5	H.M.	0.56
MENEFEE. *Child Stories from the Masters (operas)		5	Ran.	0.50
SKINNER and WICKES (editors). *A Child's Own Book of Verse, Book II		5	Mac.	0.88
BENDER. Great Opera Stories		6	Mac.	0.80
SHUTE. *The Land of Song, Book II (graded poetry for grades V-VII) . .		6	Sil.	0.80
WIGGIN and SMITH (editors). *Golden Numbers		6	H.M.	1.20
GAYLEY and FLAHERTY (editors). *Poetry of the People		7	Gi.	0.88
LONGFELLOW. *The Courtship of Miles Standish, and Other Poems		7	H.M.	0.44
*Evangeline		7	H.M.	0.44
SCOTT. *The Lady of the Lake		7	Gi.	0.60
*Marmion		7	Gi.	0.64

BOOKS FOR SUPPLEMENTARY READING 269

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
LOWELL.	*The Vision of Sir Launfal, and Related Poems	8	H.M.	\$0.44
MACAULAY.	*Lays and Ballads	8	Gi.	0.56
THACHER.	*The Listening Child	8	Mac.	1.20
WHITTIER.	*Snow-Bound, and Other Poems	8	H.M.	0.44

PATRIOTISM, DUTY, CONDUCT, HEALTH

ANDRESS and BRAGG.	The Sunshine School	2	Gi.	0.72
MOORE.	Pennies and Plans	2	Mac.	0.68
ANDRESS.	*A Journey to Health Land .	3	Gi.	0.72
CLARKE.	*The Crack in the Dish, and Other Fables	3	Lit.	0.80
DEARBORN.	The Road to Citizenship . .	3	Gi.	0.68
FRYER.	*Our Home and Personal Duty .	3	Win.	0.66
ANDRESS.	*The Boys and Girls of Wake-up Town	4	Gi.	0.76
CONDON.	*The Atlantic Readers: Book I, The Understanding Prince (character)	4	Lit.	0.85
EDGEWORTH.	*Waste Not, Want Not (O'Shea, editor)	4	Hea.	0.60
FRYER.	Our Town and Civic Duty . . .	4	Win.	0.74
RICHARDS.	*The Pig Brother and Other Fables	4	Lit.	0.65
BRYANT.	*"I am an American"	5	H.M.	0.88
CONDON.	*The Atlantic Readers: Book II, High and Far (character building) . .	5	Lit.	0.85
DOLE.	The Young Citizen	5	Hea.	0.76
FRYER.	*Community Interest and Public Spirit	5	Win.	0.80
GREENE.	*My Country's Voice	5	Scr.	0.64

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AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
ANDRESS and EVANS.	*Health and Success	6	Gi.	\$0.76
BALDWIN.	The Story of Liberty	6	A.B.	0.88
CONDON.	*The Atlantic Readers: Book III, The Wonderful Tune (character building)	6	Lit.	0.85
DAWSON.	*Boys and Girls of Garden City	6	Gi.	1.00
GREENE.	America First	6	Scr.	0.72
HILL.	Lessons for Junior Citizens	6	Gi.	0.88
KEELER and WILD.	*Ethical Readings from the Bible	6	Scr.	0.56
MCVENN.	Good Manners and Right Conduct, Book I	6	Hea.	0.88
MARDEN.	*Stories from Life	6	A.B.	0.60
ROOSEVELT.	The Roosevelt Book	6	Scr.	0.80
SCHWARTZ.	*A Friend Indeed (benefits of government)	6	Mac.	0.80
TAPPAN.	*The Little Book of the Flag . . .	6	H.M.	0.72
ZIEGLER and JAQUETTE.	Our Community (city)	6	Win.	0.90
ANDRESS and EVANS.	*Health and Good Citizenship	7	Gi.	0.96
CLOUD.	Our Constitution	7	S.F.	0.80
CONDON.	The Atlantic Readers: Book IV, The Great Conquest (character building)	7	Lit.	0.85
HAGEDORN.	*The Ten Dreams of Zach Peters (United States Constitution) .	7	Win.	0.88
MARWICK and SMITH.	The True Citizen	7	A.B.	0.72
MATTHEWS.	*Poems of American Patriotism	7	Scr.	0.76
PARSONS.	*The Land of Fair Play	7	Scr.	1.12
PRITCHARD and TURKINGTON.	*Stories of Thrift for Young Americans . . .	7	Scr.	0.72
WILSON.	What is Americanism?	7	Sil.	1.16

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
CONDON.	The Atlantic Readers: Book V, Outward Bound (character building)	8	Lit.	\$0.85
DODD.	*Fiber and Finish	8	Gi.	0.80
FORBUSH.	*Be Square	8	Scr.	0.88
GAUSS.	Democracy Today	8	Scr.	0.60
HALE.	*The Man without a Country	8	Gi.	0.60
LINCOLN.	*The Gettysburg Speech, and First Inaugural	8	H.M.	0.28
MASSELING (editor).	*Ideals of Heroism and Patriotism	8	Hea.	1.20
SMILES.	*Self-Help (Bower, editor)	8	A.B.	0.72
STEWART and HANNA.	*Adventures in Citizenship	8	Gi.	1.20
TURKINGTON.	*My Country	8	Gi.	1.08
WASHINGTON.	*Farewell Address. WEB- STER. *First Bunker Hill Oration	8	H.M.	0.44
WILSON.	Talks to Young People on Ethics	8	Scr.	0.80

STORIES (FICTION)

BLAISDELL.	*Toy Town	1	Lit.	0.65
BROWNE.	*Browne Readers, Books One and Two each 60 cents	1	Gi.	
BRYANT.	*The Story Reader, Book I	1	H.M.	0.60
HALIBURTON.	The Haliburton Primer	1	Hea.	0.64
HARDY.	Wag and Puff	1	Whe.	0.60
	Surprise Stories	1	Whe.	0.60
KETCHUM and RICE.	*The Land of Play	1	Gi.	0.60
PENNELL and CUSACK.	*The Happy Children Readers, Book One	1	Gi.	0.56
SERL and EVANS.	Day by Day with Sam and May	1	Sil.	0.72
BLAISDELL.	*Polly and Dolly	2	Lit.	0.70
BROWNE.	*Browne Readers, Books Three and Four each 64 cents	2	Gi.	

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AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
BRYANT.	*The Story Reader, Book II.	2	H.M.	\$0.76
BRYCE (editor).	*Robert Louis Stevenson Reader	2	Scr.	0.64
GRUELLE and HOFMAN.	Sunny Book Readers, I	2	Lai.	0.80
HARDY.	New Stories	2	Whe.	0.76
HARRIS (editor).	*Eugene Field Reader	2	Scr.	0.64
LUCIA.	Peter and Polly in Spring	2	A.B.	0.60
	Peter and Polly in Summer	2	A.B.	0.60
	Peter and Polly in Autumn	2	A.B.	0.60
	Peter and Polly in Winter	2	A.B.	0.60
MORCOMB.	Red Feather	2	L.C.	0.60
PENNELL and CUSACK.	*The Happy Children Readers, Book Two	2	Gi.	0.56
SERL.	Everyday Doings at Home	2	Sil.	0.68
SHERIFF.	*Stories Old and New	2	Gi.	0.60
WRIGHT.	The Magic Boat	2	Gi.	0.80
BATCHELDER.	*Peggy Stories	3	Scr.	0.60
BIGHAM.	The Bad Little Rabbit	3	Lit.	0.75
DILLINGHAM and EMERSON.	*"Tell It Again" Stories	3	Gi.	0.72
DYER.	Stories from a Mousehole	3	Lit.	0.75
GIFFORD and PAYNE.	Red Feather's Adventures	3	L.C.	0.76
GORDON and Others.	*Sunny Book Readers, II	3	Lai.	0.80
HARDY.	Best Stories	3	Whe.	0.84
HARRIS and WALDO.	The Toy Shop Reader	3	Scr.	0.88
HUDSPETH.	Oregon Chief (a pony)	3	Gi.	0.80
HYDE.	Little Brothers to the Scouts	3	Ran.	0.50
	Little Sisters to the Camp Fire Girls	3	Ran.	0.50
RICE.	*The Box in the Sand	3	Gi.	0.72
BRETT.	Circus Day and Other Stories	4	Ran.	0.50

BOOKS FOR SUPPLEMENTARY READING 273

AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
BROWN. *Alice and Tom: The Record of a Happy Year		4	Hea.	\$0.96
GIFFORD and PAYNE. Red Feather's Home Coming		4	L.C.	0.80
JEWETT. *Play-Day Stories		4	H.M.	0.48
RAMÉE. *The Nürnberg Stove and Other Stories (including A Dog of Flanders)		4	Gi.	0.72
SNEDDEN. *Docas, the Indian Boy of Santa Clara		4	Hea.	0.80
WILKINS. The Weaver's Children		4	A.B.	0.52
ALCOTT. *The Louisa Alcott Reader . .		5	Lit.	0.80
The Louisa Alcott Story Book		5	Lit.	0.80
BAILEY, C. S. When Grandfather was a Boy		5	Gi.	0.72
BAILEY, R. R. Sure Pop and the Safety Scouts		5	Wor.	0.60
DEFOE. *Robinson Crusoe		5	Gi.	0.96
MARTINEAU. *The Crofton Boys		5	Hea.	0.68
SPYRI. *Heidi (Centennial Edition) . . .		5	Gi.	0.84
BROWN. *Rab and his Friends and Other Stories of Dogs		6	Hea.	0.56
EWING. *Jackanapes and Other Stories .		6	Gi.	0.68
HOWELLS. *The Howells Story Book . .		6	Scr.	0.76
PAGE. *The Page Story Book		6	Scr.	0.72
THACKERAY. *The Rose and the Ring .		6	Hea.	0.64
WARNER. Being a Boy		6	H.M.	0.56
WIGGIN. Finding a Home (from Timothy's Quest)		6	H.M.	0.48
WYSS. Swiss Family Robinson		6	Gi.	1.00
ALCOTT. *Little Women		7	Lit.	0.80
CABLE. The Cable Story Book		7	Scr.	0.76
CERVANTES. *Don Quixote		7	Gi.	0.72

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AUTHOR	TITLE	GRADE	PUBLISHER	LIST PRICE
COOPER.	The Deerslayer (abridged) . . .	7	Gi.	\$0.72
	*The Spy (abridged)	7	Gi.	0.80
DANA.	*Two Years before the Mast . . .	7	Scr.	0.88
LABOULAYE and FIELD.	*The Quest of the Four-Leaved Clover	7	Gi.	0.68
LAMB.	*Tales from Shakespeare	7	Gi.	0.80
STEVENSON.	*Treasure Island	7	Gi.	0.76
WIGGIN.	Polly Oliver's Problem	7	H.M.	0.56
ALCOTT.	Little Men	8	Lit.	0.85
ALDRICH.	The Story of a Bad Boy	8	H.M.	0.80
DICKENS.	*Christmas Stories	8	Gi.	0.96
	David Copperfield	8	Gi.	0.96
DODGE.	*Hans Brinker, or the Silver Skates	8	Gi.	0.80
HANSON and GROSS (editors).	Short Sto- ries of Today	8	Gi.	0.92
HARTE.	Poems and Stories (including Tennessee's Partner)	8	H.M.	0.48
HAWTHORNE.	*The Great Stone Face, and Other Tales	8	H.M.	0.44
	Twice-Told Tales	8	H.M.	0.92
HUGHES.	*Tom Brown's School-Days . . .	8	Gi.	1.08
HUGO.	Jean Valjean (abridgment of Les Misérables)	8	Gi.	1.40
MARTINEAU.	The Peasant and the Prince . . .	8	Gi.	0.80
MELVILLE.	*Moby-Dick	8	Gi.	
	Typee	8	Hea.	0.96
POE.	The Gold-Bug, and Other Tales . .	8	H.M.	0.28
SCOTT.	*Ivanhoe	8	Gi.	0.80
WIGGIN.	*Rebecca of Sunnybrook Farm . .	8	H.M.	0.80
	The Birds' Christmas Carol	8	H.M.	0.48

XIII

BOOKS FOR TEACHERS AND PARENTS

READING AND SOURCE MATERIAL FOR STORY-TELLING

AUTHOR	TITLE	PUBLISHER	LIST PRICE
ÆSOP. *Fables (Jacobs, editor)		Mac.	\$1.75
ANDERSEN. *Fairy Tales		Dut.	3.00
Or STICKNEY (editor). First Series (New Ed.) .		Gi.	0.72
Second Series (New Ed.)		Gi.	0.76
Arabian Nights' Entertainments. *LANE (editor)		Gi.	0.80
Or OLCOTT'S Adventures of Haroun Er Raschid		Holt	2.00
BAILEY. *For the Story Teller		Bra.	1.75
*For the Children's Hour		Bra.	1.75
Firelight Stories		Bra.	1.50
Merry Tales for Children		Bra.	1.75
BALDWIN. *Fifty Famous Stories Retold		A.B.	0.56
*Thirty More Famous Stories Retold		A.B.	0.72
BATES. Talks on the Study of Literature . . .		H.M.	0.75
Bible. *Authorized Version. Also MOFFATT. The			
Holy Bible: A New Translation		Dou.	5.00
BROOKS. The Applied Psychology of Reading .		Ap.	1.80
BRYANT. *How to tell Stories to Children . . .		H.M.	1.50
*Stories to tell to Children		H.M.	1.50
New Stories to tell to Children		H.M.	1.50
Stories to tell the Littlest Ones		H.M.	1.50
COE. *The First Book of Stories for the Story-			
Teller		H.M.	1.40
The Second Book of Stories for the Story-Teller		H.M.	1.40
The Third Book of Stories for the Story-Teller		H.M.	1.40
COLBY. Literature and Life in School		H.M.	1.80

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AUTHOR	TITLE	PUBLISHER	LIST PRICE
COOPER.	*Poems of Youth	Gi.	\$1.20
DOLCH.	Reading and Word Meanings	Gi.	1.36
GAYLEY.	Classic Myths in English Literature	Gi.	1.92
GERMANE and GERMANE.	Silent Reading	Row	1.60
GRIMM.	Grimm's Fairy Tales (LUCAS, editor)	Lip.	2.00
	Or CRANE (editor)	Mac.	1.75
	Or *WILTSE (editor). Parts I and II, each 76 cents	Gi.	
HALIBURTON and SMITH.	Teaching Poetry in the Grades	H.M.	1.20
HARRIS.	*Nights with Uncle Remus	H.M.	2.25
HARRISON, FREDERIC.	The Choice of Books	Mac.	2.00
HENDERSON.	Materials and Methods in the Middle Grades	Gi.	2.00
HODGE.	*Nature Study and Life	Gi.	1.88
HODGES.	The Garden of Eden (Bible stories, Old Testament)	H.M.	2.50
	The Castle of Zion (Old Testament)	H.M.	2.50
	When the King Came (New Testament)	H.M.	2.50
HOPKINS.	The Sandman: His Farm Stories	Page	1.75
HOUGHTON.	*Telling Bible Stories	Scr.	1.75
HUNT.	*What shall we read to the Children?	H.M.	1.50
KIPLING.	*Just So Stories	Dou.	2.50
LANIER.	*The Boy's King Arthur	Scr.	2.50
	The Boy's Mabinogion, or Knightly Legends of Wales	Scr.	2.25
	The Boy's Percy	Scr.	2.25
	The Boy's Froissart	Scr.	2.25
LINDSAY.	*Mother Stories	Bra.	1.50
	More Mother Stories	Bra.	1.50
MABIE.	Norse Stories: Retold from the Eddas	Dod.	2.00
MARTIN.	Emmy Lou: Her Book and Heart	Dou.	2.00
MILLER.	True Bird Stories	H.M.	0.92
MOTHER GOOSE.	(See editions of this and other books for young children on pages 179-182)		

AUTHOR	TITLE	PUBLISHER	LIST PRICE
O'BRIEN.	Reading: Its Psychology and Pedagogy	Cen.	\$2.00
	Silent Reading	Mac.	1.40
OLCOTT.	The Children's Reading	H.M.	1.75
	*Good Stories for Great Holidays	H.M.	3.00
	*Good Stories for Great Birthdays	H.M.	3.00
PEABODY.	*Old Greek Folk Stories	H.M.	0.48
PENNELL and CUSACK.	*How to teach Reading	H.M.	1.80
QUILLER-COUCH.	The Art of Reading (literature)	Put.	3.00
RICHARDS.	*The Golden Windows (modern fables)	Lit.	2.00
RICHARDSON and OWEN.	*Literature of the World	Gi.	2.00
RUDIN.	The Book of Life (Biblical literature) (eight vols.)	Rud.	39.75
RUSKIN.	*Sesame and Lilies	Gi.	0.56
SHEDLOCK.	The Art of the Story-Teller	Ap.	2.25
SHUTE.	*The Land of Song, Book I	Sil.	0.76
	*The Land of Song, Book II	Sil.	0.80
SLOSSON.	Story-Tell Lib	Scr.	0.60
STEVENSON.	*The Home Book of Verse for Young Folks	Holt	3.00
STONE.	Silent and Oral Reading	H.M.	2.00
TERMAN and LIMA.	Children's Reading	Ap.	2.00
WHEAT.	*The Teaching of Reading	Gi.	1.60
WIGGIN and SMITH.	*The Posy Ring	H.M.	1.00
	*Golden Numbers	H.M.	1.20
	*The Story Hour	H.M.	1.50
WILSON.	*School Library Management	Wils.	0.85

A FEW BOOKS ON CHILD PSYCHOLOGY

ADDAMS and Others.	The Child, the Clinic, and the Court	N.R.	1.00
BALDWIN and STECHER.	*Psychology of the Pre-School Child	Ap.	2.25

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AUTHOR	TITLE	PUBLISHER	LIST PRICE
FORBUSH.	The Boy Problem	Pil.	\$1.00
FREEMAN.	How Children Learn	H.M.	2.00
GESELL.	*The Mental Growth of the Pre-School Child	Mac.	3.50
HARRISON.	A Study of Child Nature	N. Ki.	1.25
KIRKPATRICK.	*Fundamentals of Child Study .	Mac.	1.90
MORGAN.	*Psychology of the Unadjusted School Child	Mac.	2.00
NORSWORTHY and WHITLEY.	*The Psychology of Childhood	Mac.	1.80
PARKER and TEMPLE.	*Unified Kindergarten and First-Grade Teaching	Gi.	2.20
SHARP.	*Education for Character	Bob.	2.00
WIGGIN and SMITH.	Children's Rights	H.M.	1.65

XIV

REFERENCE BOOKS FOR SCHOOL LIBRARIES

Reference books in geography, history, biography, and the history of English and American literature may be selected from the more advanced books in the general library list, pp. 206-232.

DICTIONARIES AND ENCYCLOPEDIAS

AUTHOR AND TITLE	PUBLISHER	LIST PRICE
*The Century Dictionary and Cyclopedia (twelve vols.)	Cen.	} Various bindings and prices
The Encyclopædia Britannica	E.B.	
*The New International Encyclopædia	Dod.	
*The Standard Dictionary	Fnk.	
*Webster's New International Dictionary	Mrm.	
The World Book (Encyclopedia)	Qu.	

HANDBOOKS, ATLASES, AND GAZETTEERS

BARTLETT. *Familiar Quotations	Lit.	\$4.00
BREWER. *Reader's Handbook of Famous Names	Lit.	4.00
Dictionary of Phrase and Fable	Lit.	6.00
CRABB. English Synonyms	Har.	2.50
FLEMMING. *Putnam's Word Book	Put.	1.90
GAYLEY. *Classic Myths in English Literature	Gi.	1.92
GREGG. Handbook of Parliamentary Law	Gi.	0.88
*Hammond's Modern Atlas of the World	Ham.	3.00
*Hammond's New Historical Atlas for Students	Ham.	4.00
HOYT. New Cyclopedia of Practical Quotations	Fnk.	7.50
HUTCHINS and Others. Guide to the Use of Libraries	Wils.	1.25
KAEMPFERT (editor). Popular History of American Invention (two vols.)	Scr.	10.00

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AUTHOR AND TITLE	PUBLISHER	LIST PRICE
*Lippincott's Gazetteer	Lip.	\$12.00
*Lippincott's Pronouncing Dictionary of Biography and Mythology	Lip.	12.00
PECK. *Dictionary of Classical Literature . . .	A.B.	8.00
PHELPS. *Debaters' Manual	Wils.	1.50
Rand McNally & Company's International Atlas	Ran.	8.50
RICHARDSON and OWEN. *Literature of the World	Gi.	2.00
ROBBINS. The High School Debate Book . . .	McC.	1.50
ROBERT. Parliamentary Practice	Cen.	1.25
ROGET. *Thesaurus of English Words and Phrases	Cro.	2.00
Shepherd's Historical Atlas	Holt	3.90
*Who's Who in America (latest edition) . . .	Mar.	8.50
Who's Who (English)	Mac.	16.00
Chicago Daily News Almanac	C.D.N.	0.50
*The World Almanac and Book of Facts . . .	Press	0.60
*The Statesmen's Year Book	Mac.	7.50

ANTHOLOGIES

COOPER. Poems of Today	Gi.	0.80
*Poems of Youth	Gi.	1.20
FRENCH. Recent Poetry	Hea.	1.60
GAYLEY and FLAHERTY. Poetry of the People .	Gi.	0.88
HALL. *Types of Poetry	Gi.	3.00
MANLY. *English Poetry	Gi.	2.40
English Prose	Gi.	2.40
PALGRAVE. *The Golden Treasury	Duf.	3.50
Children's Treasury	Mac.	1.40
QUILLER-COUCH. *Oxford Book of English Verse	Ox.	3.75
STEDMAN. *An American Anthology	H.M.	3.50
STEVENSON. *The Home Book of Verse for Young Folks	Holt	3.00
UNTERMEYER. *This Singing World	Hct.	3.00
WIGGIN and SMITH. Golden Numbers	Dou.	2.00
Pinafore Palace	Dou.	1.75
*The Posy Ring	Dou.	1.50

NATURE BOOKS

AUTHOR AND TITLE	PUBLISHER	LIST PRICE
BLANCHAN. *Bird Neighbors (Nature Library) .	Dou.	\$4.00
Birds that Hunt and are Hunted (Nature Library)	Dou.	4.00
CHAPMAN. *Bird-Life	Ap.	4.00
COMSTOCK. *The Handbook of Nature-Study .	Com.	4.00
HOLLAND. The Butterfly Book (Nature Library)	Dou.	5.00
Moth Book (Nature Library)	Dou.	5.00
HOWARD. The Insect Book (Nature Library) . .	Dou.	5.00
LUTZ. The Field Book of Insects	Put.	3.50
MATHEWS. *Field Book of American Trees and Shrubs	Put.	3.50
*Field Book of American Wild Flowers . . .	Put.	3.50
*Field Book of Wild Birds and their Music .	Put.	3.50
REED. *Bird Guide (two vols.)	Dou.	3.50
STOWE and CRAM. American Animals (Nature Library)	Dou.	5.00

Other books in Doubleday's Nature Library are Jordan and Evermann's American Food and Game Fishes; Dugmore's Bird Homes; Comstock's Spider Book; Rogers's Tree Book; Ditmars's Reptile Book; Blanchan's Nature's Garden; Marshall's Mosses and Lichens; Marshall's Mushroom Book; Dickerson's Frog Book; Francis's Book of Grasses: each \$5.00.

ART

BRYANT. *The Children's Book of Celebrated Pictures	Cen.	2.50
*The Children's Book of Celebrated Sculpture	Cen.	2.50
CAFFIN. How to study Pictures	Cen.	4.00
HOYT. *World's Painters and their Pictures . .	Gi.	1.80
REINACH. *Apollo (history of art)	Scr.	2.00

XV

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- A.B.** American Book Company, 88 Lexington Avenue, New York; 300 Pike Street, Cincinnati; 330 East 22d Street, Chicago; 63 Summer Street, Boston
- Ab.** The Abingdon Press, 150 Fifth Avenue, New York
- A.L.A.** American Library Association, 86 East Randolph Street, Chicago
- Al.** Allyn and Bacon, 50 Beacon Street, Boston
- Alt.** Henry Altemus Company, 1326 Vine Street, Philadelphia
- Ap.** D. Appleton and Co., 29-35 West 32d Street, New York
- A.P.** Association Press, 347 Madison Avenue, New York
- A.T.A.** American Tree Association, 1214 16th Street, Washington, D.C.
- A.V.** American Viewpoint Society, 61 West 48th Street, New York
- Bar.** A. S. Barnes and Company, 7 West 45th Street, New York
- Bir.** C. C. Birchard and Company, 221 Columbus Avenue, Boston
- B.L.** Boni & Liveright, 61 West 48th Street, New York
- Bla.** P. Blakiston's Son and Company, 1012 Walnut Street, Philadelphia
- Bob.** The Bobbs-Merrill Company, 724 North Meridian Street, Indianapolis, Indiana; 185 Madison Avenue, New York
- Bra.** Milton Bradley Company, 49 Willow Street, Springfield, Massachusetts
- Bre.** Brentano's, 1-11 West 47th Street, New York
- Bru.** Bruce Publishing Company, 129 Michigan Street, Milwaukee, Wisconsin

- B.T.** The Baker & Taylor Company, 55 Fifth Avenue, New York
- Burt** A. L. Burt Company, 114-120 East 23d Street, New York
- C.D.N.** Chicago Daily News Company, 15 North Wells Street, Chicago
- Cen.** The Century Co., 353 Fourth Avenue, New York
- Ch.** John Church Company, Fourth and Elm Streets, Cincinnati, Ohio
- Com.** The Comstock Publishing Co., Cornell Heights, Ithaca, New York
- Cro.** Thomas Y. Crowell Company, 393 Fourth Avenue, New York
- Dit.** Oliver Ditson Company, 179 Tremont Street, Boston
- Dod.** Dodd, Mead and Company, Fourth Avenue and 30th Street, New York
- Dou.** Doubleday, Doran & Company, Inc., Garden City, New York
- Duf.** Duffield & Company, 211 East 19th Street, New York
- Dut.** E. P. Dutton & Company, 681 Fifth Avenue, New York
- E.B.** The Encyclopædia Britannica, Inc., 342 Madison Avenue, New York
- Ed.** Educational Publishing Company, 234 Boylston Street, Boston
- Fl.** A. Flanagan Company, 920 North Franklin Street, Chicago
- Fnk.** Funk & Wagnalls Company, 354-360 Fourth Avenue, New York
- Fos.** Charles Foster Publishing Company, 716 Sansome Street, Philadelphia
- Gi.** Ginn and Company, 15 Ashburton Place, Boston; 70 Fifth Avenue, New York; 2301-2311 Prairie Avenue, Chicago
- Gr.** Grosset & Dunlap, 1140 Broadway, New York
- Hall** Hall and McCreary, 430 Wabash Avenue, Chicago

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- Ham.** C. S. Hammond & Company, 30 Church Street, New York
- Har.** Harper & Brothers, 49 East 33d Street, New York
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- Hea.** D. C. Heath & Co., 50 Beacon Street, Boston; 231-245 West 39th Street, New York; 623 South Wabash Avenue, Chicago
- Hin.** Hinds, Hayden & Eldredge, Inc., 5 Union Square, New York
- H.M.** Houghton Mifflin Company, 2 Park Street, Boston; 16 East 40th Street, New York; 623 South Wabash Avenue, Chicago
- Holt** Henry Holt and Company, 1 Park Avenue, New York; 6 Park Street, Boston; 2626 Prairie Avenue, Chicago
- Jo.** Marshall Jones Company, 212 Summer Street, Boston
- Jud.** Orange Judd Publishing Company, Inc., 15 East 26th Street, New York
- Kno.** Alfred A. Knopf, 730 Fifth Avenue, New York
- Lai.** Laidlaw Brothers, 2001 Calumet Avenue, Chicago
- L.C.** Lyons and Carnahan, 221 East Cullerton Street, Chicago
- Lip.** J. B. Lippincott Company, East Washington Square, Philadelphia
- Lit.** Little, Brown & Company, 34 Beacon Street, Boston
- Long.** Longmans, Green & Co., 55 Fifth Avenue, New York
- Loth.** Lothrop, Lee & Shepard Co., 275 Congress Street, Boston
- M.A.** The Manual Arts Press, 237 North Monroe Street, Peoria, Illinois
- Mac.** The Macmillan Company, 60 Fifth Avenue, New York; Prairie Avenue and 25th Street, Chicago; 30 Huntington Avenue, Boston
- McB.** Robert M. McBride & Co., 7 West 16th Street, New York
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- McD.** McDevitt-Wilson's, Inc., 30 Church Street, New York
- McK.** David McKay Company, 604-608 South Washington Square, Philadelphia

Mar.	The A. N. Marquis Company, 670 Cass Street, Chicago
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Mnt.	Mentzer, Bush and Company, 2210 South Park Avenue, Chicago ; 31 East 10th Street, New York
Mrm.	G. & C. Merriam Co., Springfield, Massachusetts
M.S.	Macrae-Smith Company, 1712-1714 Ludlow Street, Philadelphia
Nat.	National Geographic Society, 16th and M Streets, Washington, D.C.
Nel.	Thomas Nelson & Sons, 381-385 Fourth Avenue, New York
New.	Newson & Company, 73 Fifth Avenue, New York
N. Ki.	National Kindergarten and Elementary College, 2770 Sheridan Road, Evanston, Illinois
N.R.	New Republic, Inc., 421 West 21st Street, New York
Nob.	Noble and Noble, 76 Fifth Avenue, New York
Ox.	Oxford University Press, 35 West 32d Street, New York
Page	L. C. Page and Company, 53 Beacon Street, Boston
Paul	Peter Paul and Son, Inc., 256 Delaware Avenue, Buffalo, New York
Pen.	The Penn Publishing Company, 925 Filbert Street, Philadelphia
Pil.	Pilgrim Press, 14 Beacon Street, Boston
Pr.	Theodore Presser Company, 1714 Chestnut Street, Philadelphia
Press	Press Publishing Company, 53 Park Row, New York
Pub.	Public School Publishing Company, 120 South Wabash Avenue, Chicago
Put.	G. P. Putnam's Sons, 2-6 West 45th Street, New York
Qu.	W. F. Quarrie & Company, 154 East Erie Street, Chicago
Ran.	Rand McNally & Company, 536 South Clark Street, Chicago

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- Un.** The University Publishing Company, 1126-1128 Q Street, Lincoln, Nebraska
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- V.N.** D. Van Nostrand Company, 8 Warren Street, New York
- Voll.** P. F. Volland Company, 58 East Washington Street, Chicago
- War.** Frederick Warne & Co., 12 East 33d Street, New York
- Whe.** W. H. Wheeler Publishing Company, 2831 South Park Way, Chicago
- Wild.** W. A. Wilde Company, 131 Clarendon Street, Boston
- Will.** Willis Music House, Cincinnati, Ohio

- Wils.** The H. W. Wilson Company, 958-972 University Avenue,
New York
- Win.** The John C. Winston Company, 1006-1016 Arch Street,
Philadelphia
- Wor.** World Book Company, Park Hill, Yonkers-on-Hudson,
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- W.P.** The Womans Press, 600 Lexington Avenue, New York
- Yale** Yale University Press, 143 Elm Street, New Haven, Con-
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